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ABSTRACT

An intensive elementary-level language course for college students, seeking to provide meaningful application of language skills and to improve student attitudes toward second language learning, is described in this report. The three-term course in which students work extensively with undergraduate apprentice teachers while living in language dormitories is followed by a term of study aborad, supervised by Dartmouth faculty and indigenous instructors. The study includes discussion of: (1) educational philosophy and objectives; (2) language curriculum at Dartmouth; (3) outline of a new course including schedule, class size, course credit, instructional needs, apprentice teachers, workshops, and operational procedures; (4) program notes including assumptions in language training, rationale for techniques, techniques, and conditions; (5) the teacher; (6) experimentation; (7) student achievement; (8) the language requirement and recommendations; and (9) concluding remarks. Descriptions of a speaking test and an achievement chart are appended. (RL)

ED 061841

Report to the ESSO Foundation

on

Two Years' Experimentation in Intensive Language Training

at

Dartmouth College

Hanover, New Hampshire

1968 - 1970

by

John A. Rassias

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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I

DEDICATION

We are grateful to the ESSO Foundation (SPUR) for underwriting two years of experimentation in intensive language training at Dartmouth College.

Because of ESSO support our ideas on education in general and our ideas on language instruction in particular gained impetus in trying times.

Because of ESSO support we were able to shape and prove a program to which the College has committed itself.

We hereby acknowledge our gratefulness to Mr. George M. Buckingham, and particularly to Mr. Frederick deW. Bolman, present Executive Director of the ESSO Foundation, with whom we worked closely.

Both gentlemen--as gracious as they are cooperative--are genuine friends of education.

Abstract of Proposal for Support Under ESSO Foundation
SPUR Program

1. Name of Institution: Dartmouth College
   Address: Hanover, New Hampshire 03755

2. Area of Resource to be Improved: Instruction

3. Brief Descriptive Title: Experimental Intensive Language Instruction

4. Brief Analysis of Resource Problem and Objective: College level foreign language study too often fails to provide the student sufficient linguistic skills to make further study in the language or its literature a rewarding experience. Present instructional methods, while placing substantial demands on faculty time, tend to be tedious and unproductive. Sampling of material in class without effective drilling does not furnish the student a basis for acquiring a mastery of the language and involves him in its use perfunctorily at best. Laboratory drills more often than not are impersonal and unexciting. Student-teacher contact is limited. Lack of urgency and motivation on the part of the student is likely to result.

This at least has been our experience at Dartmouth. Recent research by Harvard University on behalf of the Office of Education suggests that the problem is shared by other institutions.[1]

[1] As reported in "Higher Education and National Affairs," Vol. VXII, No. 1, January 5, 1968.

The objective of our proposal then is to develop new ways by which to:

a. Provide the student a high level foreign language capability by making language learning a stimulating and provocative educational experience.

b. Broaden the student's intellectual horizons while he is gaining an understanding of the language.

c. Better utilize existing teaching resources toward these ends.

5. Brief Description of Demonstration: We propose a tightly-knit program of intensive language instruction which will greatly increase the student involvement in the use of the language during classroom and laboratory sessions. All language learning will be strictly supervised through team teaching, each team to include a faculty member assisted by undergraduate apprentice teachers and appropriate laboratory staff. Occasional exchange of apprentice teachers among different classes will be encouraged to vary classroom routine. New instructional techniques, developed at Dartmouth in conjunction with Peace Corps programs, in which real-life situations are acted out will be utilized, along with more traditional methods. Student motivation to learn the language will be heightened by his greater involvement and the opportunity for a term abroad on successful completion of the intensive instruction at Dartmouth. Successful experience with a small pilot program this year has encouraged us to engage in the proposed demonstration across the board in Spanish, French and Italian.

A key element of the program is the recruitment and training of undergraduate apprentice teachers, generally language majors, to conduct intensive drill sessions as part of the curriculum. This innovation not only should benefit the student teacher by encouraging a livelier interest in his studies and in other ways, but will also serve as the prototype of a College-wide proposal now under consideration by the faculty for appointment of selected students (seniors) to act as tutors and academic assistants in instruction of freshmen.

Training sessions will be conducted by the Project Director to ensure that faculty and apprentice teachers become familiar with the activist classroom routines, spontaneous drill "under pressure" techniques, and other aspects of the enlivened instructional fare which are essential features of the program but not susceptible of full treatment in this summary. The program substitutes organized sessions for unsupervised homework and consists of the following elements:

a. An intensive language course at the elementary level (French 1 and 2, etc.) consisting of 5 hours per week in sections of 16-20 under the faculty teacher (team leader) who presents the lessons, discusses the literature under study, and conducts language drill. Another 5 hours per week will be devoted to intensive drill under apprentice teachers in 2 sections of 8-10 each. Eight half-hour supervised sessions in the Language Laboratory will complete the formal course work. No outside homework is required.

b.. Students will live together in a language dormitory which will be remotely linked to the Language Laboratory for further drill opportunities. Some returning students from the term abroad will also live in the language dormitory.

c. Successful completion of the intensive course counts for one credit (Dartmouth is on a 3-term, 9-course schedule), and will be followed by a term abroad at a language center staffed by Dartmouth faculty and indigenous instructors (lycée or equivalent). Students will live with local families and will take three closely related courses in the language, civilization, and culture of the country, successful completion of which will satisfy all Dartmouth language requirements and partially fulfill the humanities distributive requirement.

6. Method of Evaluation: Comparative testing (at the beginning and at the end of the course) of our students in all sections with C.E.E.B. examinations; comparison of these results against those of the past three years; regular Dartmouth examinations (written and oral) compared to the results over the past three years.

III. INTRODUCTION

A play, a poem, a statue, a piece of music, a painting are what they are because of the progression and fusion of their parts into a conclusion or an entity which marks the end of the artist's active participation in his creation. It would be difficult to say which part is the most indispensable or vital to the sense of the ultimate creation--is the nostril of Rodin's Balzac, for instance, more relevant to the artistic whole than the ear?

A course in language instruction is also a progression and fusion of units of language skills manipulated by the language instructor. The impact of art and language instruction is determined by the success of their function: as genuine art finds its place in our being and influences us in numberless ways beyond judgments on beauty, so must language find its place in our being and influence us beyond the mere ability to speak a foreign language.

The work or purpose of art is manifold and may be ambiguous; the work of language instruction is also manifold but it is unambiguous: it is primarily communication, or "a process by which meanings are exchanged between individuals through a common system of symbols," according to Webster. If it is to have any validity today the process of communication must shape our awareness of ourselves and our awareness of others.

I began this discussion on language teaching or communication by an analogy to art because both functions demand much of their practitioners and because the former has for too long been equated to a mechanical process devoid of a highly developed consciousness. The difference between language teaching and art in general is that we can measure in a relatively objective manner the value of what we inject into our utlimate creation in language teaching, whereas the artist deals most often in subjective values which he relates to each other to form a distinctive or new whole. In language teaching we should know whether the linguistic counterpart of Balzac's ear is more important than his nostril.

This paper is an analysis of a language program whose various components were carefully evaluated before they were included in the creative process. The reader can judge from the following description whether the program or any part of it is worth emulating.

I would like my reader to consider each of the parts of this paper as greater than the whole, or to take each single item separately as more informative than the whole. I make this request of my reader to stress the fact that the individual steps must be knowingly and consciously acquired before any real meaning comes of the whole.

At a more practical level it is possible that many existing language programs can be improved by the adoption

(and adaptation) of any single part of the system herein analyzed.

Simply stated, the basic tenet of our philosophy of teaching is vital involvement in what we do, both inside and outside the classroom. There is nothing original in this practice as there is, for that matter, nothing original in this paper; the only claim we can make to any degree of originality in either category is the vigor with which we apply our principles of education.

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IV A STATEMENT OF BELIEF AND AN OVERVIEW OF SOME PROBLEMS

Students today are not too enthusiastic in general about the study of languages or the study of other disciplines because of a basic lack of reality or humanity in our courses, as well as a sense of futility in the goal of learning. This void is soon apparent when we consider what many students view as the purpose of their education, the reasons for their choice of majors, and what they are deriving from the academic process. Many with whom I have spoken conceive of their four years at college as a mere preparation for the "real" world. Their comments amount to a painful expression of the "conveyor-belt" syndrome. Accordingly, a student moves steadily through his elementary and secondary education and then is propelled--with the same mechanical rhythm--through four more years of college, always with the sense that he is being prepared for something ahead, but something which is disembodied from what he is actually doing. The world then becomes "real" only after the "conveyor-belt" has stopped and the student is issued a diploma.

My fear is that this attitude is too widespread, and that if it is left unchallenged, the real function of the humanities--to humanize--will be perverted. Our task--and it is urgent--is to extend our students' awareness and to demonstrate by example rather than rhetoric that these four years <u>are</u> reality and that what they are doing <u>is</u>

meaningful. This is the time that their values are being challenged outside of their own perspective. Full awareness of themselves will lead to an awareness of others. It is not after one has a diploma that one suddenly becomes sensitive and is linked to other men through bonds of understanding and sharing.

I believe that the most important need in education today is the sharing of the experience of life. Our youth seem to be expressing in various manners the same priority. There are several ways one can share life with others: in a Claudelian context one can mount the cross and give all that one has joyfully; in the view of Kazantzakis one can look, listen, smell, taste, and touch all things with all one's heart. I have no doubt that these extremes--and all the subtle gradations between them--will prove deeply rewarding to those who practice them. I am sympathetic to both those views but would consider each a pernicious luxury unless it was shared by a majority of men, and unless it contributed to the understanding of all men.

Life may be shared by communicating one's knowledge and feelings in daily confrontations. We must try to present courses which are compounds of information, insight, whenever possible, and personal examples of how the subject matter has shaped us. If we can inspire our language students to appreciate the study of another form of expres-

sion, then we will have provided them with an enriched human perspective, or in a word, they will have acquired an informed vision.

It is clear that a student makes honest progress toward liberating himself from his prejudices, is highly infected by causes, quick to condemn those who interfere, dedicated to hard work, responsible--indeed, in this respect he is the best informed spokesman this country has ever known. For the most part, however, he has operated within his own culture and is confident that he can thrive in another world through nothing more than the resiliency of his youth and his courage.

Despite his sophistication, he finds it difficult to be himself. He has been exposed to too many other models--like himself--who have gone through the normal educational cycle without any significant change.

Administrators select teachers normally by evaluating their academic credentials. Then they turn them loose and say: teach and show your students the way. Teachers can--most of them--dispense information and students can absorb information, but has <u>anything happened</u>?

What special chemistry is required to make instruction work? What can we do to teach people to communicate?

By "communicate" I do not mean the niceties with which one kills a day, nor do I mean discussions of literary

values that are of little consolation to the greater part of the world which has never seen a bound book. I mean communication at the level of true understanding. I mean full cognizance of the fact that we are alive and that we share this globe with other people.

The characteristic both teacher and student should radiate is mental and physical suppleness. To attain suppleness at times requires an heroic excision of past influences--but this must always be our first objective. Vitality, immediacy, and reality have to be the base of our endeavors. The need to include these characteristics in the college curriculum is obvious when we realize the number of college graduates who lack the sensitivity necessary to communicate fully.

The teacher must constantly be aware of the uniqueness of each day, of each class, and of each student. He must remember that verbal communication is an intellectual and emotive experience. We can achieve genuine relationships when we overcome the temptation to allow the teacher-student dichotomy to preclude communication

It is therefore essential to shatter hollow notions of dignity. For the teacher to inspire his students he must be lucid himself. To attain this goal in working with my students and my teachers I have to authenticate a relative absence of inhibitions. I have to prove that I none-

theless possess a degree of dignity, whose primary definition, according to Webster, is "the quality or state of being worthy, honored or esteemed."

As a teacher I can consider myself worthy if I know my material, and I can consider myself honored and esteemed if I make them appreciate the uniqueness of our task. But I will not be able to communicate if I am tied up in the crippling knots of staleness and self-consciousness, and the student will certainly not be reached.

My last Peace Corps assignment (in the Summer of 1970) involved work in Micronesia. During the training phase I conducted--among other activities--classes for Micronesian children in English, in order to develop methods applicable to various grade levels. In one of the steps illustrated on pages 49-53. I asked the children what they admired most in a good teacher.

They agreed on three truths, which we would ignore at our peril: (1) the good teacher must have respect for his students; (2) he must be <u>alive</u> and enjoy what he is doing; (3) he must have a character, or an identity, i.e., he must be a <u>human being</u>.

What follows is a system which was devised to restore reality and humanity to language education, to release teacher and student to enjoy an educational whirlwind, to redirect the purpose of communication, and, somehow to make the whole enterprise worthwhile.

V THE INSTITUTIONAL DINOSAUR IN PERSPECTIVE [2]

Historically, language held its position in the humanities curriculum principally because of its contributions to general culture. Language training was not conceived primarily as an instrument to teach conversation or communication in any mundane sense; it concentrated largely on reading skills so vital to the appreciation of literature in the original language. Literature, that refined expression of a gentleman's liberal education, was viewed as the most important facet in language instruction.

A university, one instinctively feels, should deal in elevated thought. Literature, philosophy, history, science and the like are fitting and proper for study. Language learning, a more mechanical process, ought not therefore to be taken seriously by a respectable institution. The ethereal zones of thought cannot tolerate struggling utterances and--logic dictates--this mechanical and mechanized instruction ought to be consigned to high schools. A most respected member of our profession told

[2] I shall quote extensively in Sections V,VI,VII,IX from my pamphlet, New Dimensions in Language Training: the Dartmouth College Experiment, published by the Peace Corps as Faculty Paper No. 6, February 1970.

me some time ago that language study is of such unsophisticated intellectual stature as to preclude it from ever being taken seriously, and a language teacher cannot consider distinguished instruction in this area a reason for promotion. This form of reasoning is still widespread in our universities and language departments continue to assign the most inexperienced staff members to the instruction of their languages. What new Ph.D. does not dread such courses? And given the conditions under which most Ph.D.s are reared, it is difficult to find a cogent argument to change their attitude.

The accumulation of experience over this long span of time should have wrought radical and frequent changes in the instruction of languages. Instead, language instruction became entangled in ivy-cloistered concepts of a gentleman's education and few dared (or even wanted) to face reality.

Dartmouth College catalogues reveal certain mutations in the concept of language instruction through the years. (Catalogue, as a term, appeared first in 1820, but courses were not described to any extent until 1895.) In 1876 the study of French began in the sophomore year with Knapp's Grammar and la France littéraire.

In 1895 French was studied in the Freshman Year. In 1900 the word "pronunciation" appeared in the description of the "First Year Course," and held its place in all subsequent descriptions until 1956. Apparently, little was done to make pronunciation a part of language learning through realistic conversation; it was studied in a disembodied form and never articulated properly to the language. The 1900 description then stressed: "Elements of Grammar (Fraser and Squair's French Reader, Erckmann-Chatrian's Contes fantastiques); memorizing and simple paraphrasing in French of portions of the text read."

The substance of the French 1 courses continued approximately the same up to 1918, when "Reading, writing, and speaking of easy French prose" appeared in the description. World War I taught members of the Department that, like Monsieur Jourdain, what they were actually speaking was prose, and in 1919 a significant change was made: one was taught the "speaking (of) simple French."

No further change was made until 1946 when Professor François Denoeu offered a substitute course for French 1, labelled "French 3-4 [credit for two courses], Intensive Course for Beginners." The course met nine hours per week, aimed at a thorough grounding in spoken French and a

"considerable ability in rapid silent reading." In 1947 the optional French 3-4 continued for two credits and three of the nine meetings were devoted "to very small conversation groups."

In 1958 Dartmouth replaced the semester system by the trimester and its French courses were patterned this way:

"French 1: an introduction to French as a spoken and written language. The work included regular practice--both in class and in the laboratory--in understanding and using the spoken language. Elementary reading materials drawn from literary and other sources serve for vocabulary building, analytical exercises, and discussion.

French 2: extensive reading of French classics of intermediate difficulty, with intensive analysis and interpretation of passages selected from them. Continued vocabulary building and more advanced practice, both in the classroom and in the language laboratory, in the use of the spoken language.

French 3: further development of fluency in reading, skill in literary analysis, and oral competence, through the study of representative major works, discussed as far as possible in French. Laboratory exercises designed to

complete mastery of basic language patterns and active vocabulary."

The optional French 3-4 was dropped in 1958, and the new 1,2,3, courses remained the same until 1963, when the phrase "drawn from literary and other sources" in the French 1 description was eliminated.

In 1966 a new approach was attempted. A double course (French 1-2: Intensive Introductory French) was designed to achieve in a single term maximum proficiency in the spoken language. "Class preparation," the catalogue reads, "is largely replaced by supervised work in the classroom and in the laboratory. Special language tables and dormitories provide maximum contact with the language. Course enrollment limited to twelve students."

The results obtained were acceptable, but not spectacular--in spite of the fact that students devoted two out of their three courses to the study of French. The program was perhaps still too "academic" and needed a stronger dosage of vigor and reality. We dropped this program from the curriculum after the first term, but it was a start in the right direction.

Since 1958, then, our course embraced the following priorities: development of the student's speaking and

comprehension capacity in French 1; improvement of the student's speaking ability, along with the enrichment of his vocabulary through literature and culture in French 2; deeper concentration on literature and culture in French 3.

VI

EXPERIENCE PRIOR TO ESTABLISHING NEW COURSE

EXPERIENCE

Dartmouth College offered many training programs on its campus and sponsored others elsewhere in the United States, Canada, the Virgin Islands, and Africa for great numbers of Peace Corps trainees from 1964 to 1969. During those years and to the present I have been involved in establishing programs and training teachers in many other countries.

Our involvement with Peace Corps served two ends: we were able to help the cause of an ideal, we were able to experiment in shaping effective language programs.

In the beginning language programs sponsored by the Peace Corps whipped together teams of non-professionals who were host country nationals brought over from their own countries, or hired from graduate schools in this country along with other native speakers of various languages. They underwent intensive language workshops and were converted to semi-professional teachers, who often displayed more enthusiasm, admittedly, than competence. Nevertheless, through constant supervision a highly effective level of proficiency was maintained and the job of language instruction was accomplished; it was accomplished so well that language instruction was often the most out-

standing component of many training programs.

Slowly, at first, the impact of the Peace Corps made itself felt. The Agency's prestige heightened when previously accepted methods of language instruction were seriously challenged by the special demands created by training programs on campus. The new techniques that were then brought to focus on the problem made language learning quick, accurate, and enduring. Language instruction proved effective, rewarding, and real. It became so real, in fact, that the acquisition of a foreign language became for many students a useful and inspiring experience. Questionnaires distributed to Peace Corps trainees (and later to our own students when we introduced the new course) revealed: (1) that language learning was exciting; (2) that language teachers were alive, involved, capable and (3) that the learning process was a practical, measurable, understandable phenomenon, not a vague, unrelated investment in one's future betterment.

This experience indicated that an effective language program could be devised. We did not hesitate to cope with the problem within the academic setting.

One of the lessons we learned from this experience was that a beginning student can comfortably attain a

speaking level of S-2+ [3] in one month under immersion pressure. We decided to concentrate on achieving a year's goal in one term (10 weeks), if possible, and in two terms at the most.

This new approach would not neglect training in reading and writing, lest the end result be the creation of orally fluent illiterates. Nor would we depart from the humanities tradition, for along with the excitement of language instruction in a new mold, we wanted to continue broadening a student's comprehension of culture and literature. We would attempt to do the job more efficiently by making it possible, according to accomplishment on the College Board examination, as well as oral proficiency examinations, for a beginner to proceed to relatively sophisticated literary studies in his third term.

The time had come to establish a course which would represent a different approach to the fulfillment of a language requirement in a humanities curriculum.

3 A short definition of this level of proficiency, established by the Foreign Service Institute, Washington D.C. is S-2: able to satisfy routine social demands and limited work requirements with confidence but not with facility; S-2+: exceeds S-2 primarily in fluency or either grammar or vocabulary. (See Faculty Paper No. 1, To Speak as Equals, Allan Kulakow, p. 6.) (See also Addendum I, p. 118.)

In no case would we abandon liberal arts values in this new approach. Our experimentation in language would never stray from the liberal arts tradition of shaping the whole man; our goal was to give that man more than one voice. We value the aid language learning contributes to thought processes, but we also recognize the stark necessity of working up to that goal, rather than starting from the top with the hope that the oral phase will somehow take care of itself. For one to appreciate what language can do he should logically appreciate what it does.

VII

OUTLINE OF NEW COURSE

A. SCHEDULE

B. CLASS SIZE

C. COURSE CREDIT

D. INSTRUCTIONAL NEEDS

E. APPRENTICE TEACHER

F. WORKSHOP

G. OPERATION

A. SCHEDULE

A thorough overhaul of scheduling, along with pedagogical procedures, was required. Five hours per week were assigned to classroom study of the language with a faculty member (master teacher), five hours to drill in a class with a qualified undergraduate (apprentice teacher), and five hours to work in the language laboratory under the close supervision of a qualified student monitor.

The formula of 15 hours per week was based on the traditional and unwritten law which commits a student to two hours of preparation for every hour devoted to class, or a combination of five hours of actual class time, together with ten hours of controlled study time.

B. CLASS SIZE

In reviewing our class enrollments, we decided that normal class sizes would have to be lowered in order to increase student involvement. Adapting Peace Corps criteria to enrollments, we placed a ceiling of twenty students on each class with the regular faculty, and reduced our drill sessions to ten each. Student involvement in the regular classes with the master teachers increased considerably, while it assured us of maximum participation in drill sessions. Morale rose as our students realized that

language, as they were experiencing it each day, could be lived--and that they were living it.

C. COURSE CREDIT

In spite of the total investment of time in this one course, the student would receive one course credit for his work.

D. INSTRUCTIONAL NEEDS

Once the schedule was decided we took a close look at our instructional needs. I have defined elsewhere the qualities we sought in our Peace Corps language teachers [4] and we used the same criteria to staff this new program. Along with indispensable professional competency in the language, we sought vitality in our people: we wanted them to be firebrands and actors. Dynamism and histrionics are requisite not only to convey the subject matter more effectively, but also to give students a model of the uninhibited suppleness they would need to live the language experience more thoroughly.

We were aware that some of the apprentices would eventually seek careers in teaching. The vitality we

4 A Philosophy of Language Instruction, John A. Rassias, Dartmouth College, Hanover, New Hampshire, 1968.

insisted on served notice to them to abandon our ranks if they could not lose the stuffed-shirt dignity that prevented them from exuding the reality of a language. "Language,"we said in our workshop for teachers, "is a living, kicking, growing, fleeting, evolving reality, and the teacher should spontaneously reflect its vibrant and protean qualities."[5]

Our professional staff dedicated itself to the task by accepting the many new strains this program placed on them. (I will return to the role of the teacher in a later section.)

E. THE APPRENTICE TEACHER

Next, we turned to our most qualified undergraduates--French nationals on campus, senior students (majors or non-majors) who had spent some time in France and whose French was thoroughly competent--and invited them to attend a workshop one week prior to the Fall term. These students knew that they would not all be selected for positions, and the atmosphere of competition was electric.

A team-teaching operation was established and responsibilities were assigned, according to this plan:

5 Ibid.

(A) master teacher (presentation and clarification of materials); (B) language laboratory (reinforcement); (C) apprentice teacher (reinforcement and manipulation of materials).

F. THE WORKSHOP

Using the same techniques we employ in language workshops for the Peace Corps, we conducted demonstration lessons in modern Greek for the prospective apprentice teachers. Each demonstration covered a variety of teaching skills: backward build-up, pattern drills, dialogue learning, conversation exercises, testing the learning of materials, and means of energizing a class. Greek was used to acquaint the student candidates with the problems his peers have when they approach the study of a foreign language.

The apprentice teacher was obliged to prepare and present several lessons every day during the workshop. Each session was followed by general criticism, self-criticism, and group evaluation: strengths and weaknesses were frankly evaluated in relation to the candidates' control of the method. We worked hard to establish a model of teaching effectiveness. The commandments we use as guidelines for the Peace Corps were carefully reviewed and the relevancy of the concepts was discussed with the students. The basic

and inescapable theme was that no other method would be tolerated in the program.

Some of the "commandments" which the apprentice teacher learned to obey are:

1. Always stand, move about; your animation should be natural and should involve the class.

2. Do not be too slow or too fast. Always speak at your normal conversational pace.

3. Pronounce everything distinctly.

4. Keep students' books closed.

5. Do not name the student before asking him to recite. Make all students participate in the class. Indeed, if you do not name them or give them other outward indications before asking a student to recite, <u>all</u> the students will be on the alert since they know that it may fall arbitrarily upon one of them to answer. In order not to lose a single student's interest, use a "shotgun" approach, viz., look at one student but point to the one whose turn it is to recite <u>after</u> you pose the question. Like lightning, the question should strike first, and like the thunder that follows (simulated by a loud finger-snap), you should immediately designate the person to be queried.[6]

6. Reward a correct answer with a smile or a statement of delight; punish sparingly with a quick shake of the head, but always encourage the student to keep trying. Touch is an important indication of your concern: do not hesitate to touch a student on the arm whenever you are moved to do so; it indicates that you have feelings and that you care.

[6] We encourage our teachers to finger-snap because this creates both a signal and an invaluable rythm for pacing a class.

7. Do not wait for a delayed answer. If the student hesitates go to the next person and then return to the one who did not answer.

8. Correct every mistake and make the student repeat the correction properly.

9. Do not abandon a subject which the students do not grasp.

10. Speak only in the target language--in and out of the class.

The need to close gaps in time, experience, and expertise was apparent here, as with Peace Corps training. To teach skills to teachers who are largely inexperienced calls for a well-conceived methodology to which all staff members must subscribe. Our problem was difficult because we were dealing with students who had never taught before in their lives. They not only lacked experience and the resources of imagination that experience creates, but also the confidence so necessary to an effective classroom presentation.

To withhold instruction to the staff because of some sense of misdirected academic freedom, or to allow the staff to do as it pleases, might cause differences of a harmful nature to arise. Teachers may gain or lose popularity by their individual performances, but students will, in general, suffer the consequences.

It is also important that all master teachers and apprentice teachers adhere to one system in order to make possible staff rotation. This allows the student to be exposed to various accents, intonations, and speaking personalities which are part of language, or which in fact are language. One person, one teacher is not the language. It is too great a danger to allow one model to serve as a symbol of the country. This may lead to an identification with the teacher's deficiencies, creating psychological blocks toward the whole country. One then runs the risk of developing love or hatred for the language by exposure to a single model.

Rapid rotation also creates new pressures which keep instructors and students alert. The instructors gain more objectivity through the changes; the students lose any sense of over-confidence or other bad habits developed under one instructor (for familiarity also breeds tolerance). By maintaining one methodology we can benefit from several advantages and lose no time by forcing students to adjust to individual techniques.

We also invited local high school teachers to attend the workshop. The high school teachers accepted the invitation and we had both perfect attendance and complete

cooperation. (At the end of the workshop the high school teachers assured me that they fully intended to incorporate what they learned into their own classroom procedures.)

G. OPERATION

We had designated our French classes for pilot experimentation in the Fall of 1967. In the Winter of 1968 we added one class of modern Greek. In the second year we included Spanish and Italian in our offerings, and in the third year Portuguese. The apprentice teacher was assigned the following duties:

1. Keep attendance and report immediately any absences to the master teacher.

2. Do not change course hours assigned.

3. Make all classes: no cancellations will be tolerated under any circumstances.

4. Attend all meetings with master teacher and all meetings called by the Director.

5. Correct all papers (dictation exercises) and return them to the master teacher immediately.

6. Full preparation and full responsibility are demanded for all classes.

7. Participate in dormitory activities.

8. If you must be absent because of illness make sure to contact the master teacher in sufficient time to find a substitute.

9. Do only what the syllabus calls for.

10. Do not change the methodology in any way.

It is important to stress that the apprentice teacher was never allowed to instruct material not previously covered by the master teacher and reviewed by the students in the language laboratory.

Apprentice teachers worked in close cooperation with their master teachers. They met with them after each class for evaluations of their drill sections and discussions of problems in teaching.

In addition to these meetings they met with me every two weeks to compare problems and to discuss solutions. During these bi-weekly sessions they were exposed to additional "shock" lessons in Greek, in order to remind them of the necessity to adhere to a single methodology.

To reinforce further the methodology I visited daily as many classes as possible and gave each apprentice teacher a critique of his work. As a general rule the apprentice teacher should be visited as frequently as possible not only by his master teacher and the Director (or his alternate), but by all the members of the language department.

Apprentice teachers may work only two of the three terms in any given year. This is a precautionary rule we exercise in order that they will in no way neglect their own studies.

In our first year of operation we employed twenty-two apprentices in French in the Fall term, nine in French and one in modern Greek in the Winter, and in the Spring, one in French. In our second year (1968-69) we employed twenty-seven apprentices in French, eleven in Spanish, two in Italian in the Fall, sixteen in French, six in Spanish, two in Italian, one in modern Greek in the Winter, and in the Spring, five in French.

Each apprentice teacher was paid at the rate of $2.00 per hour for fifteen hours per week (including actual teaching and preparation--at least two hours for every classroom hour), or a total of $30.00 per week.

It has been pointed out that the amount of energy apprentice teachers channeled into their teaching generated a greater interest on their part in different levels of departmental activity. This interest was demonstrated partially by more frequent discussion with the professorial staff. More to the point, this new system encouraged the present generation of students to become directly involved in education at Dartmouth.

The student teachers were placed in demanding circumstances and every one of them benefited from the experience. They were forced to function at their highest level

of ability. Unlike regular teacher in university work, they could not afford not to be at their best every day. And this experience had salubrious effects in more than a personal sense: the apprentice teachers' grades improved in most instances in their academic subjects during their employment.

They must all--even the best of them--attend the workshops at the beginning of each trimester and compete for a post. The workshops are training periods for all of us: master teachers and apprentice teachers. The aim of the workshop is to train the apprentice teacher in one methodology, to train as well new master teachers, or newly assigned faculty, and to remind everyone of the key role of vitality and enthusiasm in teaching.

VIII

PROGRAM NOTES A

ASSUMPTIONS IN LANGUAGE TRAINING

PROGRAM NOTES A

This section contains fundamental assumptions in language training. These assumptions are not advanced as revolutionary doctrines but are intended to demonstrate the practical foundations of our system.

It is true that when a child can perform the equation 2 x 2 = 4, he is functioning at that level as competently as a thoroughly qualified mathematician. This truism however should not be taken idly. It contains the entire psychology of language learning! Similarly, if a student beginning language study can say: "Il fait beau" to reflect a true condition of weather, he is participating at the level of a native speaker at the threshold of meteorological considerations.

These conclusions by the child or by the beginning language student ought bo be treated as pronouncements befitting a Moses, and the two ought constantly to be reminded of their singular prowess. It is when the child and the beginning language student penetrate knowingly into their respective areas of concentration that learning takes place.

To do this both have to be given relevant materials and both have to have their knowledge constantly tested.

The child has to be able to take two of anything and multiply those by any other two objects to know that he is right. Then and only then should he pass to more complicated substances, with the assurance that he has already mastered something. On the other hand, the language student must communicate his discovery to others. Language, unlike mathematics, is best learned in its own framework, i.e., society. The student who is made to communicate what he has learned and made to manipulate this knowledge in conversation will acquire a more lasting knowledge of language.

Language teaching has two constituent elements (the measurable and the unmeasurable), and these elements are capable of repeated reductions. An analysis of these reductions will help us to create language courses which are effective because we will thus know what to stress, when to inject specific areas of concentration ("injection" factors) for support, and how to evaluate (test) what we are doing.

Measurable (or denotative) characteristics embrace quantitative stress in five areas of language skills, viz., grammar, comprehension, vocabulary, fluency, and accent. Progress here is calculable, measurable. Progress here

can be plotted; it can be programmed. Progress here can be weighed and our evaluations can be objective. These are the concerns of a beginner course, and until the student has mastered these elements at a level 2 proficiency (see Addendum I), it is folly to inject unmeasurable qualities in learning.

The realignment of language values--placing stress on communication, for instance--will give the student more confidence and allow him to learn more readily how to control the language than be controlled by it. I am convinced, for instance, that we can reduce many problems in language instruction in French if we do not dwell unduly on studies of accent. The de-emphasis of the value of accent will enable him to approach language study with fewer complexes. The increased stress on communicating, replacing the frightful waste of time devoted to invocations to the goddess of Phonetics, will be more provocative and will lead to greater accomplishment.

There are five components in language study, but they are not always properly managed:

1. Grammar provides the main approach to communication.

Students best learn grammar through intelligently constructed dialogues and pattern drills, when grammar is taught practically and inductively.

2. Comprehension may be quickly attained and steadily enhanced by encouraging the student to participate fully in class, by total memorization of lessons, and by constant involvement in the language lab.
3. Vocabulary is acquired through memorization and active use. A word (as well as a thought) atrophies quickly not only when it is not used, but when it is used in a non-real sense, i.e., if the word he learns at the level of his study is not incorporated into the body of his experience or needs.
4. Fluency must be redefined: it is "smoothness, ease, and readiness of utterance," or the ability of the student to express his concepts logically, without stumbling too often in the expression of what he wants to say, but without regard to the rate of speed (measured in words per minute in delivery). Views on fluency are confused and even frightening in scope. The student is invariably led to believe that fluency means speed, and he tries to perform the miracle of changing his personality when he speaks

a foreign language by speeding up the movements of his speech apparatus. This leads to schizophrenic linguistic tendencies and, at the very least, to humiliating frustrations.

The Foreign Service Institute tests suggests that the interrogator examining a student in speech (the "S" test) be encouraged to ask him to say something in his mother tongue, in order to gauge the flow of his verbal delivery patterns. If the student speaks slowly in English, it should not shock anyone--and least of all the student--to speak at the same rate of speed in the foreign language.

5. Accent must be of relative unimportance in communication if there is no real interference in expression.

The unmeasurable (or connotative) component includes qualitative impact. Literature, which is connotative, helps one to perceive and to express oneself, but is is impossible to measure accurately because of its subjective nature.

Introducing unmeasurable concepts in beginning courses may be entertaining, but they do little to advance actual communication. Progress in this area is difficult to evaluate because we have too many skills at play whose criteria cannot be uniformly and universally established.

As a result, we deny the student a true indication of his conscious progress (his reward) through language, and he can never be totally sure of succeeding steps.

Reducing language study to the questionable joys of translating cryptological texts at the elementary level when a student has serious difficulty to say his name with any ease, is roughly analagous to the student of mathematics who goes from the equation 2 x 2 = 5 to the 32nd proposition of Euclid. Not surprisingly, language teachers do make that leap with devastating results.

VIII

PROGRAM NOTES B

RATIONALE FOR TECHNIQUES

PROGRAM NOTES B

This section deals with specific techniques devised to aid a class in the acquisition of language. It has been the painful experience of a good number of students and teachers that knowledge of correct drilling procedures does not suffice to keep a class exciting or productive. [7]

The serious lag between the need to learn foreign languages today and the manner of teaching them effectively on the college level was made clear by the trainees in our Peace Corps programs, as well as the many Volunteers we met overseas.

The Peace Corps is an excellent source of information on the status of foreign language teaching in our colleges. As reported by the great majority of trainees--who represented every state in the Union--they learned very little in their college language courses. I personally recall hundreds of trainees who had exposure adequate to satisfy the language requirement in French--who were awarded "0"

7 In a similar context, this simple fact became obvious in a series of seminars on teaching that I recently conducted for the Peace Corps in Bouaké and Abidjan, Ivory Coast, and in Dakar, Sénégal.

to "0+" ratings when they were tested on oral proficiency.[8]

On the other hand certain weaknesses encountered in many Volunteers I met overseas <u>after</u> Peace Corps language training--who were themselves involved in teaching English as a second language--added dimensions to the problems we faced in structuring thoroughly workable programs. In this instance the function of their language programs had not succeeded, since they learned how to speak but not communicate.

The Volunteers whom I met overseas wanted to become involved in the life patterns occurring incessantly around them.

They were not prevented from doing so because of a lack of opportunities to use the host country language. In a strong sense, their failure to function at maximum efficiency (or sensibility) with their neighbors was similar to their failure to function in the classroom: it may be simply because they never learned what language can do.

It is not of course in drilling constantly that one discovers what language can do: at this level one learns

[8] See <u>Addendum I</u>

what language is. It should be in the so-called conversation phase that one learns what language can do, but these are all too often converted into dull sessions in which "one puts into one's own words" what one learned in the text. Sometimes--though rarely--one confronts an imaginative teacher who succeeds in sparking a student's natural curiosity to relate what he has learned to the life which surrounds him. This type of teacher increases his student's abilities to perceive and to relate concepts within a cultural focus.

It is the acquisition of the ability to manipulate language which enhances one's desire to continue communication. The absorption of drills and the perfect mastery of textual materials will not necessarily lead to an awareness of cultural relationships or to a sense of the throbbing vitality of a culture. Manipulation of language here means the ability to go beyond the level of question-answer, or stimulus-response. Proper manipulation trains the student to go from the most concrete or even trivial notion to discourse on a meaningful plane. The rationale should in fact be that nothing is trivial in life and that everything can be made a subject of conversation. What I am trying to avoid saying is that conversation courses will

not succeed unless we can make them courses on the art of conversation.

All advanced courses (or courses offered after basic instruction) should be conducted along the lines of literature courses--and less consciously along the lines of language courses--in which the instructor leads his students to isolate ideas in a text, to interrelate them, to apply them to one's own context, and to appreciate multiple levels of expression.

We need to show our teachers of grammar and conversation courses that through various techniques we can challenge our students to make relationships through language, lead them to increase their curiosity, and encourage them to participate more intensely in the world in which they live. We must affect not only the linguistic capacities of our students; we must also increase their perceptive powers.

This is a real need because the nature of language is growth. When the student truly becomes the creator of his own work, then we can be sure that his participation in his creation will not finish when the term of study is ended. The stress must always be realism and communication. The more a course is determined by these necessities, the more it will be apt to succeed.

VIII

PROGRAM NOTES C

TECHNIQUES

PROGRAM NOTES C

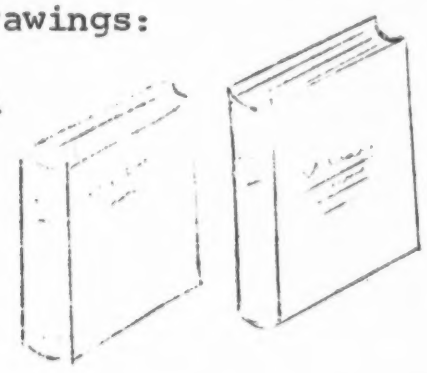
In the early stages of language training materials should involve identification of concrete objects (measurable). In the second phase materials should embrace a complete identification of objects, plus their relationships (measurable). In the final stage of beginning language there should be a complete identification of objects and relationships (measurable), in addition to the considerations of abstractions (immeasurable) inspired by the totality of the concrete examples (measurable).

One example will suffice to demonstrate this progression from the measurable to the immeasurable and the control of the "injection factor." This technique is referred to as a Portraitoconv; in which the teacher draws an abstracted portrait of a person, animal, or thing. He lists four to six characteristics which best illustrate the topic. The students identify each object shown and then relate them to each other. If the subject is a person known to the other members of the class, they attempt to identify him. Once identified, the class proceeds to abstract these characteristics to see whether they are desirable, etc. The device engenders considerable class interest and should be used with some frequency. It gives the students confidence since they proceed from concrete

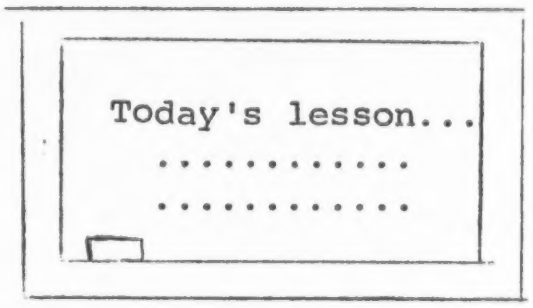
objects to abstracted concepts. As a homework assignment it is wise to remember that a portrait with more than six items is too involved and takes the excitement of deduction out of the exercise.

The task of the students is to identify the illustrated objects and all that they suggest. Consider the following drawings:

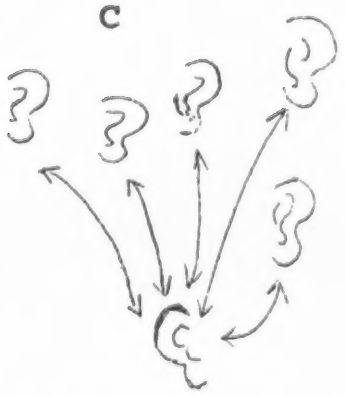
A



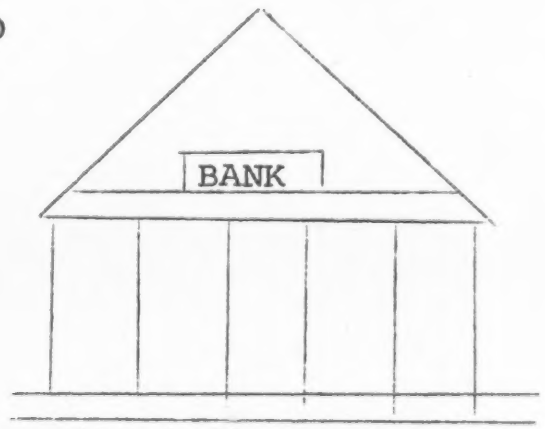
B



C



D



Answers to the following questions will indicate the progress of the student in a language course. The questions must be controlled, of course, and no advance should be made until the student can satisfactorily cope with each one, i.e., communicate about each picture with his classmates.

Q. What are the objects you see?
A. I see some books.
Q. How many?
A. I see two books.
Q. (Indicating the cover of a real book): What is this?
A. That's the cover.
Q. (Indicating a sheet of the book): And this?
A. That's a page.
Q. (Indicating words): And these?
A. Those are words.
Q. (Indicating a sentence): What do we call this?
A. That's a sentence.
Q. (Indicating punctuation marks): This?
A. That's a comma...a period...a question mark... an exclamation point.

This slow progress in acquiring the totality of the concreteness of an object is the essential first step in the learning of a language. The extract above is part of a lesson--an infinitesmal part--with which I experimented in Africa and Micronesia. The questions obviously feed themselves to repleteness, or exhaustion. The most advanced level of concreteness would follow this pattern:

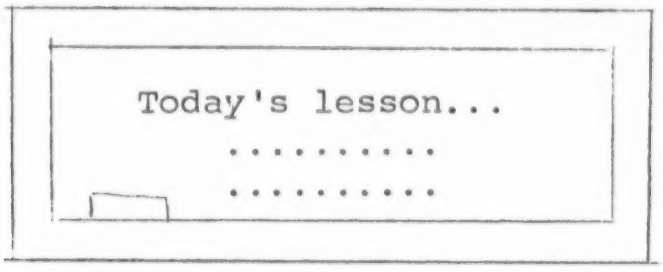
Q. What kinds of books do we have?
A. There are novels, poems, plays, history books, etc.
Q. What do we call a person who writes novels, etc?
A. He is a novelist, etc.

And after covering each category, the teacher could conclude by asking:

Q. What is your favorite novel, poem, play, etc?

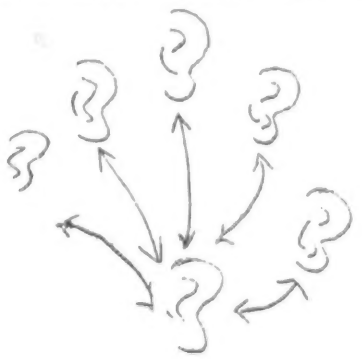
Or the teacher can cut off at any point in the interroga-

tion and switch to a second, related picture, as follows:



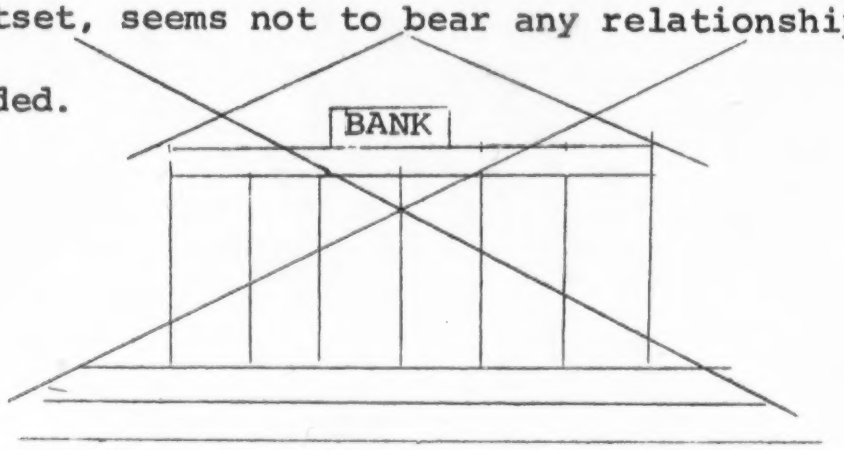
Q. What is this?
A. That is a blackboard.
Q. What color is it?
What is it made of?
Where is it?
What do I do on it?
Yes, I may write on it, and what else?
Yes, I may draw on it, etc.

The round of questions is again based on the concreteness of the illustrations, or the objects, and the teacher controls the elevation of diction. He may of course supply new words and drill them until they are known by the entire class, but he does not ask the class to do things for which they have not been prepared. The time element is crucial, as is the pattern of questioning, for the teacher must lead his students to involve relationships. The next drawing is dealt with in a similar way.



Q. What do you see?
A. I see several ears.
Q. What does one do with one's ears?
A. One listens, or one hears.
Q. What do the arrows indicate?
A. They indicate a relationship...an exchange... or that the one ear is listening to the others...he is the teacher, etc.

Finally, the teacher introduces a fourth drawing, which, at the outset, seems not to bear any relationship with what has proceded.



Q. What do you see?
A. A building...a bank...columns...steps...a roof, etc.

Finally, the attempt must be made to go from all the concrete identifications, to the relationship of all the concrete identifications, to their abstracted relationship. We have been illustrating a profession, and all the concrete examples reveal some functions of the teacher. We can then offer a final question which would read:

Q. Why has the bank been crossed out?
A. Because the teacher has no money to put into it.

If that is the conclusion, the students should be congratulated. Indeed, they should be congratulated for any con-

clusion they logically arrive at.

It will have been possible by now to identify the profession and to introduce adjectives, and explore the realm of the abstract.

> Q. Which are the qualities of the teacher you admire most? or:
> Which are the qualities of the teacher you admire least?

It is advisable to keep the pictures before the class throughout the term. It is an excellent scale of their achievement and, although the lesson may be worked for several hours, the students will always be reminded of their progress.

Additional Aids

As with the above example, the following techniques may be used not only in conversation classes, but also in grammar (i.e., drill type) classes. They are not listed in any hierarchical order.[9]

The suffix -conv is appended to each exercise only to remind the instructor that he is dealing with conversational material essentially and that his role is to speak

[9] The most popular techniques, as reported to us by the students, were the Portraitoconv, Pantoconv (No. 1), Microconv (No. 11), Balconv (No. 13), Psychoconv (No. 15).

minimally and to correct maximally.

In general, discussions of pictures and the like should be used according to the following table:

a. First stage (elementary):	a complete identification of objects.
b. Second stage (intermediate):	a complete identification of objects, plus their relationships.
c. Third stage (advanced):	a complete identification of objects, plus their relationships, plus their abstractions, and relationships to other abstractions.

As a final note before application, bear in mind that, as some forgotten philosopher put it, if you don't strike oil, stop boring and go on to some other field. Following are 23 major fields which may be drilled. With a little imagination many others can be located.

1. PANTOCONV: The instructor gives one student in the class a list of verbs. The student selects the number of his classmates required to work out the action sequence, but he places each action out of its normal sequence (i.e., yawning, sleeping, dressing, waking, etc.). Another student--who is outside of the room during the mise-en-scène--is then asked to place students in their logical sequence. He

describes each action and then makes up a story using the verbs involved. The mimers enact the new sequence.

2. MACROCONV: The instructor selects an item of genuine interest to his class. Any object may serve, e.g., a box of matches. He assigns to each student an item pertaining to the box of matches: the match stick, the sulphur on the stick, the striking surface, the design of the box, the price, etc. Taking the stick of which the match is made as his assignment, the student will research the subject as thoroughly as possible: he will discuss the types of trees found in his region, the role lumber plays in his society, the role of the lumber industry in the economy, where match sticks are made, the number of people employed in the industry, and so forth. The possibilities are inexhaustible. In all cases the student should be encouraged to speak without reading his prepared script. In the beginning he may use notes sparingly. Each assignment should last about three minutes in presentation--certainly not more than four minutes. The purpose here is to use the object as an expanding textbook.

3. FABUCONV: The instructor presents a fable to the class and then appoints actors in the group to act out a parallel

story-line.

4. PROVERBOCONV: Same as FABUCONV. A short proverb is interpreted into an everyday sequence.

5. COMPARACONV: The teacher gives a topic of cultural significance to a student who then researches the subject and reports on it to the class, i.e., marriage. The student talks on the subject for two or three minutes and then the teacher comments on the subject from his own cultural condition. This may also be done extemporaneously.

6. DEFINICONV: The instructor fires a word at each class member for immediate definition: duration: 30 seconds. It is advisable for the teacher to have a "clever" definition of each word to terminate the round-robin, or he may take all suggested answers and incorporate them into a definition. His own definition should also last 30 seconds.

7. VOCABUCONV: The instructor chooses a number of words each beginning with the same two letters. Pictures of these objects are drawn on the board and the students are asked to identify them. (These pictures may be mimeographed--or its equivalent--and given as homework assignments.) Once identified, the students contribute their

own words on the same model (same initial two letters). When the list is about 20, students make up stories based on items illustrated. Always incorporate people in the picture so that an "internal" dialogue may occur.

8. PROMENOCONV: The instructor has the students follow him on a walk. The students are told to follow at a close distance and to say nothing. Upon returning--he interrogates them on what they saw. This is obviously another study in perception. When the students list the things that they saw--they become aware of the gaps both in their vocabulary and in their powers of observation. The instructor then lists all that was to be seen or heard, and he lists them in chronological order. This is another legitimate exercise in vocabulary building because the students offer words they know and are curious about knowing the terms for the objects they saw but couldn't identify in the language studied. (This type of exercise cannot be used more than one or two times during a program.)

A similar technique may be used in introducing a dialogue. Objects are placed outside of the classroom and the instructor leads his class around them. He introduces the dialogue and then reinforces the concepts by asking the students to seek out specific objects.

9. VALUCONV: The instructor suggests a topic and then asks the class to describe it thoroughly, with the ultimate view of obtaining value judgements from the students, e.g., what are the five senses: the organs of each? most pleasurable/offensive reaction of each? moral values based on all five senses, etc.

10. PRESSOCONV: The teacher designates either a student or any resource person to play the role of a dignitary. The other members of the class become journalists who interview him. The journalists then write up their articles, submit them to the teacher who corrects them and has them mimeographed for the class. Interviews may also be taped for "broadcasting."

11. MICROCONV: The instructor asks a student to think of a subject which most interests him. The student is then asked to listen carefully while the instructor explains it to him for one minute. The instructor then repeats the materials two more times--each repetition lasts one minute. At the end of this series of repetitions the instructor asks questions of the student--based exactly on what he said. Try to keep the same tense structure and the same number of facts involved. (If you don't know the subject too well,

ask the student to try another question. Also tell him that you will research his first question and try it again with him another time.) Finally, ask the student to recapitulate what you said. Designate a time-keeper in the class for each microconv. Although you may allow the student to go over his time span, you yourself must never surpass the one minute period. For a large class the instructor may add a step: at the end of the student's recapitulation, the instructor may fire questions at the other members of the class. He may also ask them to write down what they hear during the microconv as a dictation exercise. An elementary class would require at least three repetitions, and intermediate group two, and an advanced group one.[10]

12. IMAGINICONV: The students write their own commentary based on an idea which interests them most. They draw a picture of ten objects and then recount what they want most to express. The instructor then corrects the assign-

10 The inspiration for this idea came from Dr. Earl Stevick of the Foreign Service Institute, who demonstrated it at Furudal, Sweden during the meetings of the International Secretariat for Volunteer Services in June, 1969. We have adapted it to include more than one person. Also, in the beginning the MICROCONV's may be prepared. The MICROCONV is an effective way of introducing cultural notes: any of the dialogue notes in Modern French may be expanded into MICROCONVS.

ments, selects the best one, and then has the student teach it to the class.

13. BALCONV: The instructor starts a story. (He specifies the tense or tenses he wants the students to use.) He then throws a ball at the student he wants to continue the story. That student contributes a sentence and then tosses the ball to another student. This exercise is similar to an "exploding" pattern drill.

14. ADVERTOCONV: Select advertisements from magazines and cut out the printed message which would reveal the product. Have students identify each object in the picture and then relate what they consider the message is. Then have them compare their relationships to the adman's concept.

15. PSYCHOCONV: The instructor selects a topic which is to be enacted by the class. The instructor may participate in this activity, keeping it on track. The topic may be quite specific, e.g., theft of an object, and the reactions will include anger. In order to create emotions as seriously as possible, the entire project must be treated in a serious manner. The instructor also--as in all of the above techniques--arranges to correct whatever is not properly expressed by the students. Corrections should be written

and then repeated at the end of the experience.

16. DIAPOCONV: The instructor uses film strips or slides for discussion. First, the instructor prepares a narration to accompany the visual. He reads it twice. A student is then selected to recast the narration in his own words, adding whatever he thinks is important. Slides may be used as in the PANTOCONV.

17. CINECONV: Same as above, using instead a running film about three minutes in duration. As in No. 13 the students identify vocabulary and then describe action.

18. DEBATES-ARTICLES-PANEL DISCUSSIONCONVS: With the use of all three the instructor must talk minimally and correct copiously. He must keep a strict control of the structure. When dealing with articles he may also begin the discussion by asking for a simultaneous translation of certain paragraphs.

19. ESSAICONV: If the instructor has a duplicating machine and ditto material available he may assign the class--on an impromptu basis--to write out a few paragraphs on a specific subject on the ditto sheet. He then collects them and selects one or two among them to run off immediately. The instructor then passes them out to each student and all

corrections are made by the students in the classroom. This exercise adds another dimension of interest to practice in the written language.

20. LETTRECONV: In an elementary class the instructor may ask for a letter. He then draws a picture based on the letter and makes up a story with the various figures.

21. SHOCKCONV: The instructor may occasionally--in the middle of any drill--fire a shock question at someone in the class.

22. EXPLOSOCONV: Draw an image of allegorical value [e.g., a dove] and ask students to relate all the symbolic concepts it connects. This drill appeals particularly to the advanced student's creative or poetic faculties.

23. ANALOGOCONV: The teacher asks the class to form comparisons, e.g., a flower is like a child's smile, etc.

For the sake of further clarification the following is a transcript of an actual demonstration of one of these techniques [No. 9: VALUCONV] worked in the Ivory Coast for African and American teachers of English as a second language.

TEACHER: What are the five senses?
STUDENT A: The five senses are sight, hearing, touch, taste, and smell.
TEACHER: What are the organs of the senses?

STUDENT B: The eyes are the organs of sight.
STUDENT C: The ears are the organs of hearing.
STUDENT D: The entire body is the organ of touch.
STUDENT E: The tongue and the palate are the organs of taste.
STUDENT F: The nose is the organ of smell.
TEACHER: Excellent. Now, what are the functions of the senses?
STUDENT A: Sight enables us to take cognizance of an exterior condition.
STUDENT E: Hearing allows us to register noises.
STUDENT B: Smell alerts us to sweet or acrid sensations.
STUDENT D: Taste informs us of the agreeableness or disagreeableness of an object.
STUDENT C: Touch informs us of the quality of an object, such as its softness or hardness.
TEACHER: I wonder what STUDENT D, who defined taste partially as "the agreeableness or disagreeableness of an object," would consider the most agreeable taste imaginable?
STUDENT D: I think it would be an excellent meal--rice and chicken--after a hard day's work.
TEACHER: And STUDENT F?
STUDENT F: Unquestionably the taste of a cigarette after that meal of chicken and rice.
TEACHER: And for the rest of you?
STUDENT A: Ice cream on a hot day.
STUDENT B: A glass of cold beer right after this class.
STUDENT C: The taste of the lips of the woman I love.
STUDENT E: Ah hah, probably the same.
TEACHER: But not the same woman, I hope. Now what of the sense of sight?
STUDENT F: A beautiful woman.
STUDENT D: A sunset.
TEACHER: What about a beautiful woman sharing a sunset with you?
STUDENT D: Perfect.
STUDENT B: I would say seeing a woman sleeping.
TEACHER: Good. But why? Describe what you would imagine.
STUDENT B: I would see beauty and grace. I would imagine the peace and confidence sleep suggests. I could imagine the dreams of a beautiful woman.
STUDENT E: Grace and beauty, for me, would best be expressed in the movements of a wild animal.
STUDENT A: A shore at high tide.
TEACHER: Why at high tide?

STUDENT A: Because the earth is filled to its brim with water, and no people are there to spoil it. It is the water reclaiming its beach, driving people away from it so that they do not harm it with their litter, their radios, and their talk, their incessant talk.

STUDENT C: Birds migrating to some distant point. And the reasons are simple: the motion of their smooth, well-coordinated flight is a joy to the eye. Also, their movement suggests a movement to something better.

STUDENT E: I think it would be any mother--human or animal--bestowing affection on her young.

TEACHER: Let's pursue this further, and, in all instances, do continue to give reasons for your choice. What about the most pleasant sound to the ears?

STUDENT B: Waves clapping incessantly on the seashore. It's a hypnotic, peaceful sound. It's pure rature talking.

STUDENT C: The wind rustling through the trees, particularly after a hot day. The wind is free; the wind cools the day and makes life bearable.

STUDENT F: The call of an iman to prayer. His voice is the call of the past and the hope of the future and a reminder of our holy obligations of the present.

STUDENT D: The voice of a child.

STUDENT A: The sound of a train at night. It suggests adventure and escape.

STUDENT E: The happy sounds of children at play.

TEACHER: I'm surprised no one said the voice of a woman.

STUDENT A: The voice of one woman, perhaps; but the voices of two women, never!

TEACHER: You're being unduly harsh. I meant the voice of one woman--the woman I love telling me that she loves me. It may be because I don't hear it often enough. Let's go on. What about the most pleasant touch?

STUDENT C: Touching a woman's body.

TEACHER: I knew we'd get around to that.

STUDENT A: Umlike what I said a moment ago, it would be touching two women's bodies.

STUDENT B: No, I should imagine the touch of snow--which I have never seen--ought to be pleasant.

STUDENT D: I prefer the touch of water while swimming.

STUDENT E: Freud would have a lot to say to you. I would prefer touching petals of flowers. Their softness, their velvety sensation is alive and innocent. It is the best nature has to offer.

STUDENT F: I would have to say touching a woman.

TEACHER: Let's leave this for now and move to the sense of smell.

STUDENT A: Ozone after rain.

STUDENT B: Flowers, flowers; their smell is clean and makes me feel clean.

STUDENT C: I prefer the smell of sweat. I know it will be greeted by laughter, but the smell of sweat suggests many things: it is erotic, it is a sign of hard work, it is--basically--an honest, a human smell.

TEACHER: To sweat is human, to smell clean is divine.

STUDENT D: Food, good food, say, chicken and rice after a hard day's work.

STUDENT E: I think it is the smell of the morning, when dew and mist and flowers all combine into one massive odor.

STUDENT F: The perfume of the woman I love.

TEACHER: Again, I suppose I shall have to say what we all would accept as most agreeable to the sense of smell: the perfume of all women. Now, on to the other half of STUDENT D's definition of taste, that is, the "disagreeableness of an object." What would you consider the most disagreeable taste you can experience?

STUDENT F: The most disagreeable taste would certainly be the taste of Aralen.

STUDENT B: The taste of alum.

STUDENT A: The taste of piment, which my wife uses excessively on food.

STUDENT C: The taste of liver. I get hives when I eat the stuff.

STUDENT D: The taste of spoiled meat.

STUDENT E: I should say the taste of sand in food.

TEACHER: And what of the most disagreeable sight?

STUDENT E: The sight of anyone dead.

STUDENT B: The sight of anyone who has a grave injury, where blood is visible.

STUDENT A: Someone covered with small pox.

STUDENT D: An accident with bodies strewn about.

STUDENT C: An accident without bodies present.

TEACHER: What would that suggest?
STUDENT C: The mind would imagine bodies more horribly mangled than in reality.
STUDENT F: The sight of a child who has been hurt.
TEACHER: What about the most disagreeable sound?
STUDENT A: Any sound which is persistent, such as a siren, a telephone, or pounding in a street while men make road repairs.
STUDENT B: Loud music.
STUDENT D: Loud music which is augmented by electronic means.
STUDENT E: A loud screech.
STUDENT C: The cry of a lost child looking desperately for its parents.
STUDENT F: The sounds of two friends cursing each other in an argument.
TEACHER: Now, what of the most disagreeable smell?
STUDENT B: A putrid body after it has been drawn out of water.
STUDENT C: The smell of a rotten egg.
TEACHER: It is most interesting to hear these various reactions on each of the organs of the senses. I know that we make judgments, as has been demonstrated by each of you, based on the interrelationships of agreeable or disagreeable reactions of our senses. Now, thinking in terms of morality and viewing it through what we are--or through what our senses have made us--what would you consider the most horrible crime one can perpetrate against humanity. And, while we are at it, can you introduce your choice by using a synonym of the superlative "most horrible"?
STUDENT A: Yes. The most unspeakable crime one could commit against humanity would no doubt be depriving someone of life. Murder.
STUDENT C: The most frightful crime one could commit against humanity would be war, or massive murder.
STUDENT B: The most atrocious crime one could commit against humanity would be preventing someone from using all his capacities. It would be keeping one child at home to look after the house and the younger children and depriving that child of an education.
STUDENT D: The most unimaginable crime one could commit against humanity would be to kill systematically a young child.
STUDENT F: Murder, but I mean the murder of someone important.

TEACHER: You would place a relative value on human life?

STUDENT F: Yes, the murder of someone on whom many people depend is more to be deplored than the murder of someone who is alone.

TEACHER: Can you make such a judgment without knowing the full scope of a person's life?

STUDENT A: Murder without regard to prominence would have to be the worst crime one could commit against humanity because one can never know what one may become in life.

STUDENT E: I agree. The most abominable crime one can commit against humanity would be murder because we have no real protection against it.

TEACHER: Very good.

STUDENT D: Wait. I believe that the most atrocious crime one could commit against humanity would be the deprivation of each of the senses through torture.

TEACHER: Again, what is interesting here is that we each have a view of morality based largely on what we have learned through our five senses, all correlated to give this information. Now, suppose I were to deprive each of you of one of your senses and asked you to pronounce your reaction to the same question. What would you say if I were to deprive each of you of your sense of sight?

STUDENT B: Inflicting physical punishment against me.

STUDENT A: I would still say murder and particularly of someone on whom I could depend.

STUDENT C: I would say being trapped in a fire.

STUDENT E: Being caught in a bombardment.

STUDENT D: War is still the most abominable crime.

STUDENT F: Being lost or trapped in an elevator without means of getting help.

TEACHER: Now, let me ask each of you to close your eyes and to keep them closed until I tell you to open them. [Here I rose and moaned. I then dragged my feet heavily across the room. I screamed and then walked--always with a heavy step--across the room and moved into the center of the class. I avoided touching anyone and stole an eyeglass case which was placed on the desk of one of the students.] Open your eyes. What would be the most offensive crime I could commit against a society of blind people?

STUDENT A: Physical attack.

STUDENT C: Harming us physically.
STUDENT D: Murder.
STUDENT B: Setting fire to the room.
STUDENT F: Being subject to physical attack.
STUDENT E: Being raped or sexually attacked.
TEACHER: Fine. But look about you. Have I done anything to anyone?
STUDENT F: Not to me.
TEACHER: No, let me assure you that I did nothing to inflict bodily harm on anyone, but I did something against which you have no defense. STUDENT A, do you notice anything missing?
STUDENT A: Why, yes, you took my eyeglass case?
TEACHER: Precisely, and therefore...
STUDENT A: Theft would be the most harmful crime one could commit against a blind society.
STUDENT B: No, I think it would still be murder.
STUDENT C: No, not murder. Murder would still be bad, but its possibility for occurrence--even when one has all one's senses--is more remote, less immediate. When you are lacking one sense a crime's severity is measured by one's inability to defend oneself against it.

VIII

PROGRAM NOTES D

CONDITIONS

PROGRAM NOTES D

Once the teaching methodology has been worked out, it is essential to review the resources the teacher has at his disposal. Beginning language courses would benefit from controlling these other factors: (1) the text, (2) the size of the class, (3) the scope and purpose of the program.

The first of these is the text. The teaching profession has become a close ally of the publishing industry, but not always in the best sense. The fortunes of a few are made by the gullibility of all, even in our own profession! Books, we believe, are designed for each level of competence. This theory might be considered sound and unassailable, except for one undeniable fact: it contains a measurable fallacy. Language instructors throughout the land have abdicated their common sense in favor of the next pretty book that rolls off the four-color presses of the publishing houses.

All instructors certainly know that, with rare exceptions, no student ever acquires all the potentialities of the first book of language study. The measurable nature of language should have told them this, and yet new text books containing new materials are ordered for the same

students who are now a semester or a trimester older. The profession encourages the ever-burgeoning book market to produce more fadistic execrations--with more and more attractive reproductions, until one day we will have the ultimate text book whose greatest asset will be a fold-out of a topless Miss France!

Most second round grammars are padded with more details on grammatic points than the first. Progress then consists of passing through a second phase without a thorough grasp of the material in the first. Reading materials then pad out the padding, and what should have been accurately measurable remains unmeasurable, and unlearned. Literature may of course be injected, but only to translate and elicit simple responses to simple questions.

In an attempt to control the measurable factor we use our book twice, once in French 1 and again in French 2. The material memorized in French 1 (the dialogues, for instance), is quickly recalled in French 2 and we then add to the basic grammar and assign reading materials.

Following the chart shown in Addendum II, it will be seen that the first book may be exploited in the second round. The measurable skills can be fully reviewed and the student

will remain consciously aware of his knowledge. The book should be carefully reworked in the second round, and the injection factor can include a dose of denotative-connotative materials in the form of convs.

The second physical condition is the size and make-up of the class. Language is a social phenomenon and requires socialization. (An accurate title for this report may well be: For the Socialization of Language Studies.) Society talks mostly; language students should also talk mostly. Every new word acquired, every new idea conceived should be experienced socially and expressed convincingly to others, to elicit further views and opinions. Communication simply has to communicate, but it will not have the slightest chance to do so if our class sizes remain constantly at a strength of 20 or more students, and, lamentably, it seems that the figures remain in the higher registers. What is the ideal strength? Within the traditional framework of 50 minutes in which one is to speak, the greater the number of students in the class, the fewer the opportunities to vocalize. Peace Corps experience has established that a ratio of 6 students per teacher is optimum. Though few schools--if any--can afford to limit classes to 6 students with a master teacher, the use of

apprentice teachers is perfectly satisfactory.

The third physical condition is the scope and purpose of the course. Is it realistic? Can it be completed satisfactorily in the specified amount of time? Does it try to do too much? Has the program been considered in all its dimensions.[11]

[11] See Addendum II, p. 125.

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IX

THE TEACHER: RETURN TO THE QUESTION OF THE EGG

The best course on paper will forever remain just a document if the teacher does not infuse his work with his own enthusiasm, ardor, and love. An appropriate subtitle for this section is a line from François Mauriac: "Le Christ vomit les médiocres!"

The teacher is the reality of learning: his own commitment to communication must be experienced by his students. He cannot be mediocre.

The extreme value I attach to the teacher does more than dispell the notion that he will be replaced tomorrow by the tape-recorder, or by the computer the day after tomorrow. I should hope that college communities would eliminate from their faculties of language and literatures those teachers--regardless of their credentials--who cannot teach language courses successfully.

The one person who may solve some of the ills in this world may be shaped by a good teacher. The odds on this happening with a poor teacher are too remote, and the danger too great that the potential savior will be destroyed. And if one savior can be encouraged, the possibility that we may have multiple saviors in our ranks should push us all to maximum involvement.

Three qualities are absolutely requisite to good teaching: sincerity, science and suppleness. Sincerity means "free of dissimulation." The teacher must not be other than what he does; his purpose is to communicate and he must demonstrate his love for what he is doing by his desire to reach others. If this desire is sincere the students will know it, and they will work hard to reciprocate the teacher's devotion. Language will become real to them; it will be more than a requisite. Science is of course competence, and without it no one should be granted the privilege of facing a class. Suppleness is both the mental and physical ability to meet all the demands of the students. It also demonstrates the vitality of language.

We spoke earlier of a workshop for teachers as well as for apprentices. We said that when a program is launched without instruction to the staff, when the teachers are allowed to do as they please, differences of a harmful nature arise: teachers gain or lose popularity according to their individual performances, and students suffer in general. What is created is a work composed by various hands, including all its imperfections. Allow me to call upon Descartes to make the case for consistency. In his Discours de la Méthode, Part II, he says:

> "There is not as much perfection in works... done by various hands, as there is in those accomplished by a single individual."

It is almost as though the 17th Century philosopher were speaking about most college language programs, when he states in the same work:

> "...one sees that buildings undertaken and finished by a single architect are more handsome and better made than those which several architects have tried to adapt by using old walls which had been built for other purposes."

I should also like to think that he may have had in mind the efforts of those of us who draw up a set of ground rules and impose them without exception on our teaching staffs:

> "And, to speak of human things, I believe that if Sparta flourished...it was not because of the goodness of each of its laws in particular, since several were quite odd and even contrary to morality, but since they were all invented by one person, they all tended toward the same goal."

The teacher must have a profound belief in the value of what he is doing. The sincerity of his choice of the profession ought to be an indication of his entire moral fiber. Without this sincerity he cannot perform at maximum pitch. Teaching is a hard job and requires incredible stamina and durability. One needs all one's physical resources and moral strength on which to count.

There are teachers who can be devastatingly effective with the raising of an eyebrow; there are others who can dominate a class by their silence. We have in these teachers profound sensitivity and humanity, and we should all bow before their skills. They possess and are possessed by sincerity and together with their science and suppleness, they are totally effective--and we do not of course mean to imply that they should change. But these men are few--I know only a handful, and it is dangerous to delude the neophyte to believe that he is a professional.

Can we not ask candidates for positions why they elected the profession? The choice of a profession is of major philosophic concern for St. Thomas Aquinas, Descartes, Pascal and many others. Why can we not judge our colleagues in part by their reasons for their choice of career and accept those with fewer credentials (articles, for instance), but greater belief in the need to teach others how to communicate? To ask the question of candidates for positions might also be a refreshing change over the usual idiocies bandied about at MLA job interviews.

Pascal's theory on the diminution of man by labels is of value to our discussion. Pascal would prefer that one first be identified as a man, and then as a teacher, or

artist, or whatever. In this view the whole is very much superior to the parts, because the integrality of the man speaks of his constituencies as having coalesced.

X NEED FOR FURTHER EXPERIMENTATION

In the light of our own experimentation we would encourage individual instructors to dream of ways to improve language teaching and communication, and we would encourage administrators and foundations to solve the problem of the Pharoah by making abundant funds and resources available in these lean years, rather than wait to feed us during the years of plenty. The need to experiment is an always present need.

We have--in the preceding sections--demonstrated alternatives to ankylotic methods.

All in all, it seems difficult to devise any system not steeped, first, in reality. Indeed, we need to discover more ways to bring reality into the classroom. One way of framing the question is: does one learn language more readily when one is involved with language in a <u>real</u> state, or in an <u>imagined</u> state? By <u>real</u> we mean the common, identifiable, understandable, tangible realm in which we live; by <u>imagined</u> we mean a touristic approach which deals in terms of a remote France.

A few years ago I proposed to shape a language course which would deal exclusively with the reality of our own setting and to speak in terms of life as it is lived by

our students. I did not want to attempt to teach French civilization and culture <u>through</u> French, but rather to teach communication and thought <u>in</u> French. I have long felt that this attempt to identify reality locally would compensate for the disadvantages the sense of the word "foreign" (something alien in character; not connected; not pertinent) adds to the problems confronting an American in learning what is nonetheless another language.

In this desire to reach total reality I felt that concentration on our own milieu (Hanover, New Hampshire) would lead to the study of a practical language called "Hanoverian," or French as it is spoken in Hanover, belonging to Hanover, and purposely divorced from a French setting. This approach would enable the student to feel more specifically what he says, to be convinced of its validity, and to consider it more real than the "remote" French he would normally have been exposed to in a traditional civilization-culture approach.

Thus, instead of referring to the Seine, we would speak of the Connecticut River. This could be done simply by rewriting the manuals from which we teach and changing references to local equivalents, as we have done in Africa for Peace Corps teachers teaching English to African chil-

dren from texts designed for children in Europe.

The course which is intellectually geared to a distant reality and deals with intangibles is akin to the touristic posters of France taken as windows opening into reality. The truth is that we are not in France. We do, however, know what constitutes reality. We are therefore not concerned at the outset of language instruction with what one sees from a bateau-mouche, but we are concerned with what one thinks, feels, or dreams in his own milieu.

STATEMENT BY DANIEL MOORS

CLASS OF 1972, DARTMOUTH COLLEGE

STATEMENT BY DANIEL MOORS

I should like to include a response from a student, Daniel Moors. The reason for introducing these statements here is not to provide a personal testimonial but to demonstrate at least one proof of what language courses can do.

STATEMENT

I think that this will be a very personal paper. It will be basically a summary of everything I have assimilated from you since my experience in Bourges, but more than that, it will be my own reactions to you in persuading myself that what you have said is true and what you have stood for is meaningful. I am sure that it would be difficult for me to separate within myself that which is really mine from that which is yours, but if I am right in one of my conclusions, everything you have "taught" was really within both of us to begin with. From here I begin.

If one was to identify one basic feeling to be found in most language education, indeed in almost all aspects of education today, it would have to be the feeling of alienation. Theologians, sociologists, and others have all identified religious, or social, or technological causes and manifestations of this feeling of alienation throughout our

society, but the problem of major concern to education, which should somehow be "teaching" non-alienation, is that the educational process itself is deeply involved in alienating people from each other, in a way which you have named the assembly-line syndrome.

Our society has tended to define its educational process to suit its technology--a student is only useful as a final product, and thus his education only prepares him for his future task. This syndrome may change or destroy itself simply because today's finished products are already obsolete to our rapidly changing technology, but we are concerned right now with the alienation that the assembly line produces. If a student feels that what he is doing is for a future purpose, then the present activity in which he is involved loses its meaning. To go deeper, and I am convinced this is true, one's "self" becomes detached, or alienated, from the image one has of oneself, which is necessarily something in the future. In fact, I was asked once to do, as a writing exercise, a short essay on my image of myself thirty years in the future. Although unaware at the time of the significance of what I was doing, I remember that my future image was probably quite unreal, since it contained as "props" a motorcycle and a guitar, two things I was very

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much concerned with when I wrote the essay. But everyone in school now feels the pressure to make what he is doing now relevant only to what it will be "used for," and this is only one side of the alienation coin. In the race to get on the best and fastest assembly line, one is alienated from others in a deadly way. I was told at one point in my own educational history that school ought to be thought of as a selfish thing, and that I was in there to get what I could for myself. It takes an experience like the one in Bourges to realize that one can't go very far without the help of everyone "in the room."

Perhaps the most specific forms of alienation produced by the assembly line syndrome are those in the language classroom. First of all, the student probably wouldn't be in a French class if it were not for the existence of a "requirement;" but the tragedy is that the requirement is probably justified to the rest of academia in terms of the "usefulness" of French in future situations of travel, business, or study, never in terms of the humanizing, anti-alienating effects that language study can have on an individual. And so the typical language classroom is a prison of boredom, with walls of tourist posters bombarding the hapless student with more images of alienated peasants in

out-of-date folk dress, or of monuments to the past relevance of a now-alienated culture.

In the face of these discouraging pictures, one is tempted not to idealize, but the sense of one word in French gives a clue to what education should be. The word apprendre might seem strange at first in meaning both "to teach" and "to learn," but it suggests to me there is really no difference in the process, and there should be no difference in the classroom. The teacher and the learner go through the same experience, and there is no "distance" between them, i.e., no alienation. This common experience in any classroom should be most acute in a language classroom, where teacher and student are involved in the common task of trying to communicate with one another, to achieve a sense of community that is just not felt in the world at large. It is this greater sense of communication and community that must shadow the smaller process of absorbing facts for future reference that must exist in the language classroom if language education is to fulfill its role as a humanizing experience and overcome the pattern of alienation which exists predominantly.

One example of complete community rests in my mind, and that was our group in Bourges in the Spring of 1970. I re-

member one day in particular when you repeated, as you often did, the warning that "le trimestre est presque terminé," and by the time you had finished, the whole assembled group had joined in one great spontaneous chorus. Not that this scene had anything to do with the importance of that built up sense of togetherness, it just serves me as an example. Indeed the importance of this effort in community, in communication, is that it allowed the group to gain what you sought to give it, a "greater understanding" of our humanness and humanity in general. The defining of this greater understanding for myself was probably the hardest part of this paper, and I will speak of it later.

My next step, from the statement of the ideals of a language education, is to define some of the techniques which can be used in the classroom to bring about some sense of community. These techniques are some which you have defined and elaborated on in the apprentice teacher workshops, some which I have observed you using; I have tried them all, with varying degrees of success, in my own drill classes.

First, of course, is your shotgun method, the avowed enemy of all late-sleepers who have ever had an eight o'clock drill session. I need not discuss the usefulness of this type of drilling in the development of fluency, for my inter-

est is in its development of the habit of spontaneity in the group. The problem of getting people to speak out in a small group has always presented itself to teachers, at least those who are interested in fighting the habit of alienation, and attempts at its resolution have always seemed rather artificial and usually unsuccessful. But how can a student fear spontaneous expression in the group when he has made absolutely ridiculous mistakes, as has everyone else in the group, a dozen or a hundred times?

But there is a danger of another type of alienation in this demand for spontaneity, which comes from the constant rejection of response from the only authority figure, the teacher. In order to avoid yet another example of competitive, self-destroying alienation, the teacher must let all the masks fall, put all dignity aside, and completely release himself from inhibitions. As you so descriptively put it, il faut laisser tomber les pantalons. This loss of dignity, which puts the teacher in the position of being absolutely, nakedly human before the group, is the only way a sense of community can begin to develop in which traditional barriers, or forms of alienation, are broken. The teacher is an example, but more than that, is involved in the language class, especially the drill class, with constant

person-to-person contact with each student, and it is this contact, more explicitly human-to-human contact with each student, that sets a new tone of behavior, and begins to "set-up" the students for the greater understanding of who they are. I admit that I failed to achieve a complete loss of dignity in both my drill classes, and I felt the alienation immediately. I also would comment that this process of demasking is an individual thing, taking place one-to-one with each student in the class. Of course, if it is not successful with one individual, then it cannot be successful with the group as a whole.

Another way in which the teacher and the students go throught the same experience is in what I call role-playing. Situations presented in language texts, although surely very helpful in terms of "survival," are rather artificial. But it is surprising how much life can be put into them by making them more imaginary than they are. It may seem paradoxical in a way, but I believe that by making the absurdity of the dialogue, or description, more obvious, one brings the class group that much closer to reality. It is quite possible, because of the traditional justifications given for taking a language course in the first place, to have a class which actually takes the dialogue situations presented in

the text, or any situation presented as an example of interactive conversation, entirely seriously and at face value. This is absurd. The immensely differing and colorful characters of "real life," a gendarme, a concierge, a disagreeable American, all become dry, faceless word machines. A bit of imagination is required to put some real absurdity, and thus some reality, into the situations of alienation one might normally find. But there is always another facet of this idea of role playing, and that is that while the player, whether it be teacher or student, trys to "realize" a character, and express that realization in another language, he also reveals that much more of himself and his own character to the group. In other words, role playing becomes another means for the teacher to achieve that sought-after loss of dignity, and also a means for personal barriers to begin to give way to common goals. Personally, I think I used role playing much more effectively in my second class than in my first, and I think I got a lot better response in role playing from the second also. Paul, Philippe, Jacqueline, and Charles become more real to the class, but also more of me at the same time.

The idea of role playing, or expression of oneself through a given character and a given situation, leads into

the next area of concentration, and that is free expression. The format of the drill session did not allow me to experiment too much with free expression, but we certainly had a few sessions in Bourges in which expression, although generally directed, was allowed to roam over quite a wide field, or more exactly, one felt a need to go freely in those discussions. But the important goal in any expression in a language class, I think, is to build up the desire to express oneself so high that the student becomes incapable of doing it as well as he wishes. The frustration which comes from the inability to adequately say what one feels is most tragic in a world of alienation, and such is the world we live in. I was lucky with my second drill class in this respect--they were so enthusiastic that it was easy for me to engage them in a relatively simple conversation that proceeded eventually to the point where they could no longer say what they wanted to say in French. Again, however, a situation of value can turn into one of danger, the danger here being the possibility that the students as a group decide that the frustration is too much for the reward they get for the attempts at expression; thus the student must be personally rewarded for his effort to communicate.

In a class where dignity and inhibition has been successfully lost, reward becomes more natural, more subtle,

more personal, and more meaningful. The most symbolic of all the forms of reward, and another form of communication in itself, is that which you have stressed lately, touch. A simple touch can become an ultimately subtle symbol of communication between teacher and student, bridging that distance, that alienation between them that we are trying to eliminate. Touch is an expression of compassion, respect, of love, of understanding, but without complete honesty it cannot succeed. I found in specific cases in my classes that at first I could not release myself from that dignity that results from being in the authority-figure position, and then, realizing that specific students were being lost, I tried technically adequate, but emotionally dishonest, rewards, which of course, failed.

I seem to have run the last few concepts together somewnat, but I have tried to identify a few ideas which lend themselves readily to certain techniques helpful in achieving that community in a class, where continuous efforts at communication can lead to a greater understanding of what it means to be human. These ideas included the shotgun method, the loss of dignity and inhibition, role playing, the triangle of expression, frustration, and reward, and touch as a symbolic way of communication.

To conclude this paper, I want to discuss in more detail what it has meant for me to come to that "greater understanding" that I have mentioned so sketchily. The humanizing process, I have observed, begins when the teacher tries to lose the dignity that alienates him from his students, when he tries to lose the inhibitions that would prevent him from being larger than life and in a paradoxical way more human, when he decides to let his pants fall. I have seen no one accomplish this better than you, to the point where you could stand before a group, utterly human, with all your triumphs and failures visible. The group then has an ideal before them, perhaps without knowing that they will wish to know and feel what that ideal knows and feels; a human is in the midst of their alienated world. You have said more than once that the one thing which you cannot tolerate for any reason in the world is that image of a child crying. When I first heard you say that, after I had persuaded myself that you really believed it, I had to ask myself why I did not immediately feel the same thing. And from the standpoint of a commentor on education, I would ask how a teacher with such compassion imparts that compassion to his class. The answer is that one does not teach compassion in the way one gives facts, but you have to assume that it

is something basically human, and is within each person. And it is for this reason that the whole social process must be broken down, and that pattern of alienation from self destroyed, so that each person will be capable of learning that which is within himself, and that part of himself which is utterly human and compassionate will be obvious to his own awareness, and that of the other people in the group.

This idea of natural learning, or of simply finding out what is inside oneself is the second major step in this process towards a greater understanding of humanness. As I said in the beginning, this paper is basically that sort of experiment. And this riddance of alienation from self must take place before any sense of community can be built up, and this is the third and final step of the route--from a real community of experience, I learned more than some survival French, more than how to rattle off a string of words in quick succession, more than even the fact that I too felt absolutely helpless in the face of a crying child.

Our moment came in Bourges at the time of the Cambodian invasion, an unfortunate circumstance which gave us the chance to really define what we were doing to ourselves there in France. But it was some time after our discussions

when the feeling hit me that I really couldn't get along without others--whether it be the people that I spent much time with in Bourges, or the entire group, or anyone I might happen to meet for two minutes while hitch-hiking, I really needed every human contact that I made, for if I could not communicate to them, or with them, then I would have failed in that moment as a human being. Whether it be through a long, respectful, but perhaps unresolved conversation in French, or loud jokes swapped over a few too many drinks, or just a simple smile, I felt some need to communicate,that I needed that person at that time, and that is how I would describe for myself the greater understanding that you have spoken of so often.

Ultimately, then, the ideal educational process I have outlined here passes from the dropping of the mask by the teacher, to the natural joining of self-image with self, to the development of a sense of togetherness which defies the modern pattern of alienation. Armed with an overall feeling of humanness, one sees living people behind tourist posters, absurdly real persons in a crazy dialogue, and the need that everyone has to touch one another--this is education.

XI SOME MEASURES OF ACHIEVEMENT

What did the course accomplish? A very distinct rise in morale and achievement occurred. On the first day of classes we asked the students not to question the validity of our procedures at the outset. We asked them to cooperate and let time, their good-will, and their assiduity prove the efficacy of our methods.

Interest in foreign languages rose sharply, along with the belief that knowledge of a foreign language makes one a better student. Not only did student morale attain levels never before encountered in language instruction at the College, but the morale of our instructors rose accordingly.

One wrote to me, and I quote at length:

> "There is no question in my mind that the new French 2...represents a vast improvement over the old French 2. Above all the students enjoyed the work in this course, partly because the material they dealt with was stimulating, partly because they realized that after many years (some of them had already had some high school French) they were at last learning some French.
>
> The increased exposure to public oral practice and drill through the use of drill masters meant not only the student's work was under close supervision and available for immediate correction of errors, but that he had ample opportunity to overcome his fear and self-consciousness at speaking in a foreign language. The students did not evince resentment of the teaching role assumed by their peers...The presence of the drill masters had a salutary

> effect in that it was a constant reminder to the students that French could be learned by others like themselves.
>
> They gained in this course a spontaneity in all skills which they lacked in the past. The improvement in student response and the new level of morale in French 2 more than justifies continuing this course under the present new system."

Statistically, we were able to raise the scores on the College Board examinations. We had truly outstanding results in comparison to previous years. In French 2 in 1968 the average mid-term increase of each student in CEEB scores in our first term of operation was seventy-five points. Although we were pleased with the results of the Fall term, those of the Winter term were conclusively superior. A comparison of the average grades earned by our students in both the Reading and Listening exams at the end of the Fall and Winter terms shows an improvement over the "old," traditional methods, and further demonstrates that students prepared in French 1 at the College (under "new" methods) do decisively better in French 2 than their classmates prepared elsewhere.

Students indicated in a questionnaire that their participation in class, their steady, measurable progress in learning, and their satisfaction in actually learning a language were among the course's outstanding features, along with the enthusiasm of the master teachers and the apprentice

teachers. The aspect of the courses most consistently criticized were the Saturday and early morning (8 o'clock) drill classes, along with the laboratory hours required for the course.

Behind each class was a concept of dynamism that carried instructors and students through hard work. Not one minute was wasted in the business of teaching and learning. No slackness in pacing induced sleep; no distractions led students off their course. We used telephone calls to inject realism in the language, psychodrama to force students to use their vocabulary in conditions of stress, and debates and interviews to create the unpredictable nature of language usage.

The Language Dormitory

Supplementary motivation was designed into this program by the addition of two distinctive features: (1) a language dormitory, and (2) the possibility for any student after one term of language study at Dartmouth to continue study and involvement in-country.[12]

[12] We have been operating a Foreign Study program since 1958. Today we have Foreign Study centers in seventeen cities in ten countries. Participation in the Foreign Study programs requires an advanced knowledge of a language (six courses), and is open to all students regardless of major. Language Study programs are available to any student who takes one course of beginning French, Spanish, or Italian.

We deem it essential to house in one dormitory language students involved in the on-going phase of our Language Study program. The language dormitory has language booths available for use at any time.

It is in the language dormitory that we will benefit from the expanded education and outlook of students returning from foreign study and eager to communicate new information to their classmates, as well as to speak in the foreign language with them. This exchange of views and the additional practice in language better prepared our prospective foreign study students for their stay abroad.

The language dormitory permits immersion to occur in the language. The vocabulary involved in this area--the daily living routine--reinforces the basic elements in language learning and permits class hours to become involved in more sophisticated patterns of thought. This environment has also proved conducive to relatively sophisticated "bull sessions" in the foreign language.

The language dormitory serves as a Foreign Language Center in which the students have the opportunity to read foreign language newspapers and periodicals. The Foreign Language Center houses collections of records, tapes and books.

Ultimately, the language dormitory will serve as the

home for a visiting writer in residence whose function will be to talk to our students on subjects of his personal interest. He will not teach a regular course but will, on occasion, call seminar sessions to discuss contemporary topics, or his own work.

The In-Country Laboratory

In 1968 our first group of students to go abroad in the new Language Study program reported to Dartmouth on August 25. They were immersed in French. The schedule was a straightforward eight hours per day in language classes for four weeks, including one hour of language laboratory per day. In addition to their daily classes, they shared a common dormitory and ate together in an isolated dining room on campus. All of our Peace Corps expertise was put into action by three dynamic teachers (one master teacher and two apprentice teachers). On September 25, 1968, they flew to Bourges, France, where they continued their studies in our Centre d'Enseignement Intensif du Français.

In Bourges they lived with French families (one student per family) and took on a heavy program of studies. The students devoted four hours each morning to intensive language study in small groups with native instructors who had been prepared in our methodology of teaching. The students

took all their meals with their French families. In the afternoon they were involved in one course in culture-civilization and another in literature. All told, they devoted forty-four hours weekly to study in class and to homework assignments.

Our experience with the Peace Corps in in-country training programs enabled us to establish a substantive approach to immersion in French culture, and not merely to involve our students with languages in a French setting.

We tried to structure the courses so that the students would be completely involved in what they wanted to learn, while maintaining a sound academic control on presentation of the subject matter. To introduce the subject of religion, for instance, we had the students first read topical articles involving the role of religion in contemporary France. We discussed its meaning in the cultural life of the city, and then we brought in a priest to give his own views and answer student questions. When the local press was discussed we had the students study local newspapers and we arranged for the director of the Nouvelle République to speak on the influence of the regional press on French political thinking. This was followed by a review of the political structure in

France. The pattern was always similar, i.e., study of articles on the subject, discussion in class, confrontation with spokesmen in each area, and continued discussion of the subject in the homes. In this light the families chosen to participate in our program gave us full assurance of their willingness to become involved in all necessary efforts.

In the second year of operation (and over three terms) we sent seventy students to Bourges, France, to continue their in-country training, and eighteen to San José, Costa Rica, for study of Spanish in the spring term.

Upon returning to campus these students took the CEEB examinations. Their scores were the highest we have ever recorded at Dartmouth. Their oral facility was uniformly excellent, as established by FSI testing.

Conclusion

Our continuing goal is to serve the cause of the humanities in an effective way. (Students in our Language Study Centers will be able to apply two course credits toward fulfillment of the humanities distributive requirement, in addition to satisfying the language requirement.) More significantly, we want to place our students in the culture and give them the opportunity to realize the goals of a

true education in the humanities by actually communicating with other people and by actually understanding them. Then, in the best meaning of John Stuart Mill's definition of a liberal education, they will return--as a result of this experience in language--as sensitive students to become sensitive doctors, sensitive engineers, and sensitive lawyers.

A substantial number of students who participated in these programs continue their studies of literature, carrying over into their work an entirely different set of attitudes compared to their non-participating classmates. They do not worry about performing in the language; they move rapidly into our most advanced courses. They have experienced a process of change and growth in another culture and these new dimensions in a liberal education have made them more sensitive, more curious, and more concerned students.

XII DEBATE

Perhaps this is the place to renew the great debate: should languages be required in a curriculum? My deepest conviction is that they should by all means be required, and that it is both shortsighted and disastrous to allow languages to be put on a smorgasbord of recommended courses.

The elimination of the requirement is shortsighted because it takes into its purview the unformed freshman who may come to college with an aversion for foreign language study shaped in his high school environment, where pleasure may have weighed more heavily than accomplishment, where language was a relic of an unrealistic past.

It is disastrous because language study is, in a simple and powerful way, necessary for survival, or necessary for more than just mere survival--it is necessary for understanding people and this is probably the most valid reason for the humanities. The inescapable conclusion of life is that we need others, if we are to continue at all. To help and be helped we have to understand others.

One of the ironies of this debate is the stress placed by the anti-language group on the good (a solipsist summum bonum) of the student. It is ironic because a recent questionnaire mailed to alumni had an overwhelming majority

in favor of keeping the requirement.

Our greatest allies are the students who were required to take language and then took the option to study overseas. These are the students who tell us that they would not have taken language had it <u>not</u> been required, and these are the students who provide our greatest number of majors.

XIII RECOMMENDATIONS

Additional recommendations for all language programs:

1. Language programs should incorporate a valid oral testing scheme and the grade scored by the student on the oral examination ought to be included in his term grade. As long as we do have grades, they ought to mean something, and I have never understood how we can award a grade of "C+" to a student in language and allow that score to describe the student's potentialities. "C+" in what? In the five measurable areas discussed on page 118. "C+" in written work? In oral work?

We would all understand--and the students would also understand--what a "C+" means in written work, and we would all know more accurately what an "S-2" would mean to describe the student's oral facility.

The need for this is national. With this system in effect we would have a clear picture of just what we are doing in our language classes; we would know what to stress to improve our teaching and it would keep us all on the right track. (Please see Addendum I for a brief description of the "S" Test [Speaking Test], provided by the Foreign Service Institute. I have modified and adapted the text to apply to testing students, rather than career offi-

cers in the diplomatic service. Also, see attached "Factors in Speaking Proficiency," "Assignment of + Ratings," and a "Rating Test.")

2. The Modern Language Aptitude Test ought to be required of all students, not only for counselling but to help us, again, know what we are doing.
3. Level 3 of language courses could profit from computer injections for various reasons. Repetition of the text a third time is less challenging, unless it is presented in a different and effective manner. The computer could carry the bulk of the measurable input, freeing the instructor to cope with the connotative aspects, such as culture or pertinent literature, or, in a word, higher level communications. The assisted language instructor computer is of course a constant, invariable, measurable quantity at all times. In addition to its consistently objective advice to students, percentage on each student's performance is immediately communicated.

Increasing sophistication of the computer--or in its programmers--in computer science and the reduction of cost schools may easily in a few years permit purchase of computers--and their incorporation into programs as common as the language laboratory may allow us to do all of measur-

able aspects 1 of language 3.

The computer's advantage is in its inexhaustable and unvarying output. Along with incessant repetition, the student is directly involved at the level of his own participation or pacing.

~~XIV~~ FINAL CONCLUSION

Our profession is besieged by pressures from many groups (publishers, travel agencies, and even our own colleagues and administrators), and the tragedy is that we are forced too often to succumb. We succumb for various reasons: publishers swamp us with materials; travel agencies inundate us with attractive proposals to fly our students to a foreign land in order to experience the reality of ordering a meal; some unenlightened colleagues and administrators worry more about a student's right to freedom of choice in planning his curriculum than his privilege to be steeped in a humanizing experience.

The language teacher must have a clear purpose for what he is doing in order to steer clear of temptations or threats. Victimization by the Madison Avenues the world over is great enough to threaten our most precious priorities.

During a Peace Corps program I tore down a poster of France in one classroom before a stunned French teacher and trainees. Even though the staff had been told to keep all classes <u>real</u>, this particular teacher allowed his French pride (after all, <u>his</u> reality) to equate French to France. The fact that we were preparing trainees for Francophone Africa meant nothing at all to him. In Peace

Corps programs I eliminated from classrooms and offices of faculty all posters of the countries whose languages are taught--particularly the tourist poster variety. These posters draw attention to the monuments of the past, to places--not to people. And the people shown are always of the variety whose folk-dress is the main focus--another form of alienation from the usual problems and the real people of today. We have to communicate with people--not buildings, not monuments, not trees, not folk costumes. Although these things belong to life and help us understand people, the direction of the course in beginning stages should be toward real people and the need to communicate with them.

Without wishing to become maudlin I would suggest that all such folk, op, or pop posters be universally eliminated in place of children shown in their real setting; the well-off as well as the starving. These images of children should include those of countries where the language is spoken; in the case of French, France, Francophone Africa, Canada, the Malagasy Republic, Haiti, Switzerland, Indochina, Guadaloupe, Antibes, Southern Louisiana.

It is more than artistic relevance we seek. Portraits of children in differing circumstances are composites of

all the problems facing humanity. Language can help us reach them. A commercial sponsored by the Tuberculosis Society defines, in part, what we ought to do: "A man goes to the moon and thousands cheer; a child cries and no one bends." The necessity to bond is poignantly applicable because the stress is properly placed on humanity. It is not sure how much more technocracy our planet can stand; it is unquestionable how much more humanity is required.

ADDENDUM I

The Test

A test generally lasts fifteen minutes. The test of proficiency in speaking is a kind of interview, approximating to some extent a social situation. The student is first engaged in general conversation, and is then encouraged to talk about activities or fields of special interest.

Ratings

As a result of the test the student receives a rating on his speaking ability (called the "S-rating"). These ratings are expressed by a number on a scale that runs from zero (no practical knowledge) through 5 (native or near native command).

The remainder of this paper is an account of this instrument, called a "Check List of Performance Factors".

The Check List

The Check List contains five "Factors": Accent, Grammar, Vocabulary, Fluency, Comprehension. Considerable work went into selecting these Factors. The criterion was that they should be of such a sufficiently general nature that they would apply equally well to all languages. Early lists contained as many as fourteen factors. A tentative version

of the Check List contained eight. This number was soon reduced to the present five when statistical analysis showed very high correlations between some factors and the irrelevance of others, at least for certain languages.

Beside each factor is a six-point descriptive scale, with "polar" terms. For example:

polar term X___:___:___:___:___:___: polar term Y
1 2 3 4 5 6

The scale positions are given linguistic definitions: (1) extremely X, (2) quite X, (3) more X than Y, (4) more Y than X, (5) quite Y, (6) extremely Y.[13]

The complete set of factors and the polar terms for the accompanying scales are as follows:

ACCENT	foreign - native
GRAMMAR	inaccurate - accurate
VOCABULARY	inadequate - adequate
FLUENCY	uneven - even
COMPREHENSION	incomplete - complete

For each test the examiner is requested to fill out a separate Check List, rating the individual's performance in respect to each factor by placing a check mark in the appropriate place on the accompanying scale.

[13] The idea for the scales came from certain portions of The Measurement of Meaning, by Charles E. Osgood, George J. Suci, and Percy H. Tannenbaum (Urbana, University of Illinois Press, 1957). The particular inspiration was a measuring device called the "semantic differential."

Purpose of Check List

The original purpose of the Check List was to help counterbalance the inherent subjectivity of the testing procedure by providing agreement about what aspects of the performance were to be observed, a control on the attention of the observers, and a system of notation that would make the judgments of different observers more nearly comparable.

There is no doubt that the Check List accomplished its original purpose. This was expected. What was quite unexpected was what emerged from statistical analysis. This provided basic evidence of a high degree of consistency in the subjective judgments of the examiners. The instrument could thus serve not only as a useful record, but also as a highly accurate predictor.

Two samples of 150 tests each were subjected to statistical analysis. Multiple correlations of the five scales of the Check List with the final S-ratings showed coefficients of correlation that were very high (.95 in both cases). From these correlations it was possible to assign weights to the different positions on the scales. This resulted in a scoring system: the total obtained by adding the credits given for each scale on the Check List yielded a predicted score that agreed almost perfectly with the S-rating assigned by the examiners.

FACTORS IN SPEAKING PROFICIENCY

S-1

Pronunciation: often unintelligible.
Grammar: accuracy limited to set expressions; almost no control of syntax; often conveys wrong information.
Vocabulary: adequate only for survival, travel and basic courtesy needs.
Fluency: except for memorized expressions, slow rate of speech; understands only very simple, familiar utterances.

S-2

Pronunciation: usually foreign but rarely unintelligible.
Grammar: fair control of most basic syntactic patterns; conveys meaning accurately in simple sentences most of the time.
Vocabulary: adequate for simple social conversation and routine needs.
Fluency: usually hesitant; often forced to silence by limitations of grammar and vocabulary.
Comprehension: understands most non-technical speech directed to him, but sometimes misinterprets or needs utterances reworded. Usually cannot follow conversation between native speakers.

S-3

Pronunciation: sometimes foreign but always intelligible.
Grammar: good control of most basic syntactic patterns; always conveys meaning accurately in reasonably complex sentences.
Vocabulary: adequate for participation in all general conversation and for "professional" discussions in a special field.
Fluency: rarely hesitant; always able to sustain conversation through circumlocutions.
Comprehension: understands almost everything said to him; can follow speeches, clear radio broadcasts, and conversation between native speakers, but not in great detail.

S-4

Pronunciation: near native.
Grammar: makes only occasional errors, and these show no pattern of deficiency.
Vocabulary: professional vocabulary equal to that of English; general vocabulary broad and precise, appropriate to occasion.
Fluency: speech on all professional matters as effortless as in English; always easy to listen to.
Comprehension: can understand all educated speech in any moderately clear context; occasionally baffled by colloquialisms and regionalisms.

S-5

Pronunciation: native.
Grammar: control equal to that of an educated native speaker.
Vocabulary: equal to vocabulary of an educated native speaker.
Fluency: speech as fluent and effortless as in English on all occasions.
Comprehension: equal to that of the native speaker.

ASSIGNMENT OF + RATINGS

S-1+

Exceeds S-1 primarily in vocabulary, and thus is able to meet more complex travel and courtesy requirements. Normally his grammar is so weak that he cannot cope with social conversation, because he frequently says things he does not intend to say (e.g., he may regularly confuse person, number and tense in verbs). Pronunciation and comprehension are generally poor. Fluency may vary, but even quite voluble speech cannot compensate for all the other serious weaknesses.

S-2+

Exceeds S-2 primarily in fluency and in either grammar or vocabulary. Blatant deficiencies in one of these latter factors or general weakness in both usually prevent assign-

ment of an S-3 rating. If a candidate is an S-3+ in vocabulary, fluency and comprehension, and if his grammatical errors do not interfere with understanding, he should be awarded an S-3, not an S-2+.

S-3+

Exceeds an S-3 primarily in vocabulary and in fluency or grammar. The kind of hesitancy which indicates uncertainty or effort in speech will normally prevent assignment of an S-4, though the candidate's way of speaking his native language should be checked in doubtful cases. Frequent grammatical errors must also limit the rating to an S-3+, no matter how excellent the pronunciation, fluency, vocabulary and comprehension.

S-4+

Should be considered just short of an S-5. Examiners should always be prepared to justify the awarding of an S-4+, rather than an S-5 by citing specific weaknesses. Reminder: native-born and educated Americans can conceivably attain S-5. Performance in the test, not biographical information given, is what determines assignment of a rating.

FOREIGN SERVICE INSTITUTE

DEPARTMENT OF STATE

RATING LIST

1. ACCENT	foreign	___: ___	___: ___	___: ___	native
2. GRAMMAR	inaccurate___: ___	___: ___	___: ___	accurate
3. VOCABULARY	inadequate___: ___	___: ___	___: ___	adequate
4. FLUENCY	uneven	___: ___	___: ___	___: ___	even
5. COMPREHENSION	incomplete___: ___	___: ___	___: ___	complete

Absolute rating: S- _____.

ADDENDUM II

ACHIEVEMENT CHART

The achievement chart which follows is based on what we attempted to do here. It may be varied to fit time available in the course, or other circumstances.

I include here, as examples, our approach to the first chapters of Modern French by Desberg and Kenan (Harcourt, Brace and Jovanovich).

In the first column ("Component") the nature of the material is described: is it measurable or unmeasurable? In the second column the contents of the material contained in the chapters is outlined as objectives: mastery of each by the students is the goal. The "Time Span" is the amount of time to be devoted to the total chapter. This is of course variable, depending on the number of hours available, as well as whether one is on the trimester or semester sequence. The fourth column is the "Achievement Level," which must be accomplished before the class is to advance to the next set of materials (column 2). The "Injection Factor" supplements the materials and must be rigorously controlled. The Injection Factors can of course be varied, provided they properly reflect the nature of the component; it would be unwise, for instance, to use

an unmeasurable <u>injection factor</u> too soon in the presentation of materials.

When the book is repeated in the second year, the time span devoted to the material (column 2) is reduced, but the injection factor is more advanced.

COMPONENT	MATERIAL	TIME SPAN IN DAYS	ACHIEVEMENT LEVEL	INJECTION FACTOR
Measurable	1. Dialogue I 2. Present tense of <u>être</u> 3. Subject pronouns 4. Nouns 5. Gender 6. Inversion questions	4	1. Memorization and manipulation of dialogue. 2. Exchange of greetings with friends, adults. 3. Ask another his name or ask the name of a third party. 4. Give appropriate greetings for each time of day. 5. Give limited commands. 6. Indicate where persons and things are.	
Measurable	1. Dialogue II 2. Present tense of <u>avoir</u> 3. Indefinite articles 4. Cardinal numbers (1-20) 5. Negation: <u>ne...pas</u>	3	1. Dramatization of Dialogue I. 2. Memorization and manipulation of Dialogue II. 3. Ask and tell time of day, days of week, date and season of year. 4. Give age and ask age of another. 5. Use negation in all cases shown thus far.	1. A simple questionnaire containing basic biographic data.
Measurable	1. Dialogue III 2. Present tense of first class verbs 3. Demonstrative adj: <u>ce</u> 4. Yes/No questions 5. Contractions (<u>au</u>)	3	1. Dramatization of Dialogues I and II. 2. Memorization and manipulation of Dialogue III. 3. Know all directions (N,S, E,W); spatial relations: up, down; back, front; in, out; near, far; left, right; over, under.	1. Use of a map showing prominent buildings on campus. Ask each student to give directions to specific places.

COMPONENT	MATERIAL	TIME SPAN IN DAYS	ACHIEVEMENT LEVEL	INJECTION FACTOR
Measurable	1. Dialogue IV 2. Present tense of aller 3. Possessive adj: mon 4. Cardinal numbers (20 to 1,000,000) 5. Contractions (du) and the partitive	3	1. Dramatization of Dialogues I, II and III. 2. Memorization and manipulation of Dialogue IV. 3. Order breakfast, lunch and dinner. 4. Identify all eating utensils. 5. Control of partitive. 6. Control of time.	1. PANTOCONV 2. MICROCONV (on a typical meal in a French restaurant). 3. MICROCONV (on the different ways meat is served: saignant, etc.
Measurable	1. Dialogue V 2. Present tense of faire 3. Indefinite pronouns 4. (Où, qui, que, comment, combien, quand question order) 5. De after negation	3	1. Dramatization of Dialogues I, II, III and IV. 2. Memorization and manipulation of Dialogue V. 3. Discuss tastes and preferences in clothing, food, objects.	1. PANTOCONV 2. MICROCONV (on styles in France).
Measurable	1. Dialogue VI 2. Present tense of pouvoir, 3. vouloir, 3. De after quantities. 4. Subject pronouns ce and il and their usages. 5. Reading passage.	3	1. Dramatization of Dialogues I, II, III, IV and V. 2. Memorization and manipulation of Dialogue VI. 3. In answer to question: Where are you going? student should be able to state means of transportation he will use, how long it will take him to get there, and why he is going there. 4. Describe what one is wearing, also clothing of anyone in the classroom.	1. MICROCONV (on styles in the U.S.)

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END